Monuments

(INDIAN ART, ARCHITECTURE & PAINTING)

1613

69

State Museum Library
7613
Lucknow

राज्य संग्रहालय पुस्तकालय
प्रो० बी०एन० पुरी
संग्रह
लखनऊ

MONUMENT

राज्य संग्रहालय पुस्तकालय
प्रो॰ बी एन॰ पुरी
संग्रह
लखनऊ

By

RAM PRAKASH OJHA

M. A., Gold Medalist

State Museum Library
7613
Lucknow

Rs. 12·50

प्रकाशन केन्द्र लखनऊ

PUBLISHERS
PRAKASHAN KENDRA
New Buildings, Aminabad, LUCKNOW.

Published by
Prakashan Kendra,
New Buildings, Aminabad,
LUCKNOW

Price : **Rs. 12·50 (Rupees Twelve & Fifty Paise)**

Printed at
The Moral Printing Works,
ALLAHABAD.

PREFACE

The subject which the Book deal "Monument" We have tried to give all the monuments found in India—its historiool background, size of the Monastry and its Plan, purpose of structure, its historical importance. the places where it is found, archocological findings etc.

The Book it divided in many chapter viz. Lauriya Nandangarh ; Rajagriha ; Dharmachakra Jina Vihara ; Kailasa Temple or Rang Mahal at Ellora ; Fresco Paintings at Ajanta ; Great Stupa at Sanchi ; Rajgir ; Pataliputra and Sites ; Taxila ; Sarnath ; Elephanta and Dhumor Lena Cave etc. etc. Every point has been dealt in an exhaustive manner. At many places, Hindi and Sanskrit scripture found in the monuments have also been discussed in detail. We have tried to solve the problem of the readers utmost who are facing difficulties in studying the subject.

We hope the Book will be useful to the readers. Any suggestion for improving the Book will be highly apprectated.

—*PUBLISHER.*

CONTENTS

Page

Chapter I

Lauriya Nandan Garh (Gadh) ... 1

Chapter II

Rajgriha ... 6

Chapter III

Dharma Chakra Jina-Vihara ... 9

Chapter IV

Kailas Temple or Rang Mahal at Ellora ... 11

Chapter V

Fresco Painting at Ajanta ... 14

Chapter VI

Rajgir ... 18

Chapter VII

Great Stupa at Sanchi ... 24

Chapter VIII

Rajgir ... 28

Chapter IX

Pataliputra and Sites ... 31

Chapter X

Dhammek Stupa ... 42

Chapter XI

Nalanda ... 43

Chapter XII

Taxila ... 51

Chapter XIII

Sarnath ... 56

Chapter XIV

Elephanta and Dhumar Lena Cave ... 65

MONUMENT

CHAPTER I

Lauriya Nandangarh

Before we take up the discussion of this monument, it would be convenient to classify it in the following manner :—

(1) Location.
(2) Material used for construction.
(3) Shape.
(4) Measurements and topography of mounds.
(5) What are these mounds ? Views of different scholars.
(6) Historical background of these mounds : Explanations.
(7) Conclusion.

Let us now discuss these mounds as mentioned above.

(1) *Location.*—These mounds are situated in the villages of Lauria and Pakhari.

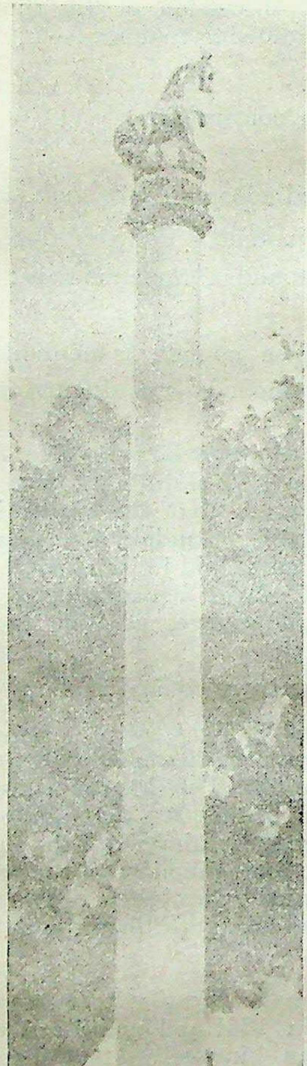
(2) *Material used for construction.*—The mounds are made of yellow clay which is quite different from the grey soil found in the vicinity. It appears that the clay might have been imported from the bed of river Gandak, flowing about a few miles to west. The clay was found laid in horizontal layers a few inches thick with straw and leaves between them. The mixture of leaves have survived the ravages of time though the depreciation is obvious.

(3) *Shape.*—The mounds are conical in shape at present.

(4) *Measurements and topography of mounds.*—The mounds are ranged in three rows of five each varying in height from about 14 ft. to 15 ft. and even less. The first row runs from east to west. Near the western end of this row and almost at right angles to it are the other two rows running north to south parallel to each other. The place of the fourth mound of the western line running north to south is occupied by a cluster of five small mounds only a few feet in height and hardly distinguishable from the trees around them.

(5) *What are these mounds ? Views of different scholars.* –(*a*) Cunnigham visited the site in 1861 and considered these to be the reciprocal mounds of Indian kings of pre-Buddhist times and suggested that they might represent Chaityas referred to by Buddha in one of his discourses. (In his conversation with the Ministers of Ajatsatru regarding conflict with Lichhvis).

(*b*) Dr. Block visited these mounds in 1905 and opened a few of them. A small deposit of charred human bones, mixed with charcoal, was recovered from the top and centre of two of the mounds, Nos. 12 and 13, at a depth of 6 ft. to 12 ft. Another article recovered from these mounds, which brought about considerable curiosity, was a small piece of gold leaf with the figure of standing female deity embossed upon it. A little below the deposit of bones was found a hallow shaft 10 in. in diameter running in right through the centre of each mound. White ants ate these shafts. A stump of the wooden pillar at the bottom of one of the mounds was found. The stump was of 'Sal' wood measuring 4 ft. × 4in.



Lauriya Nandangarh Stone Pillar bearing Edicts of Asoka

(6) *Historical background of these mounds* :| *Explanations.*— An explanation of these mounds is found in Vedic literature, as preserved in Sutras. We learn from these sources that the disposal of the dead in ancient times was divided into four separate ceremonies of funeral act :

(*a*) *Cremation.*—Burning the dead body after placing it on a funeral pyre.

(*b*) Collecting the charred bones of the cremated person and depositing them in an urn. This ceremony was known as 'ASTHI SANCHAYA'.

(*c*) Expiation by certain ceremonies which were prescribed for the purpose. This was known as 'SHANTI KARMA'.

(*d*) Erecting a funeral monument—burial monument—known as 'SHAMSHANCHITYA.

The fourth ceremony was, however, optional. It was done after bones of a dead were deposited in an urn and placed in a field. After a few days, this pot was broken ; the bones were taken out and after performing several other ceremonies, the bones were placed on earth and a funeral monument was erected on the place. All the relatives took part in this ceremony. We find that not exactly in the same manner, but, slightly in a changed manner, this ceremony is performed to date. These ceremonies were not arbitrary, but, were prescribed in the *Rig Veda*. In *Rig Veda* you will find burial custom has been mentioned. Two of the following relevant verses of the *Rig Veda* confirm.

XVIII-10-13 :

"I raise the earth around thee; that I lay this lump of earth, should not do me any harm".

"May the manes hold this pillar for thee and may Yam prepare a seat for thee in the other world."

There are two important factors in the above verses ;

(*a*) Earth was raised over bone relics.

(*b*) Pillar or post was erected.

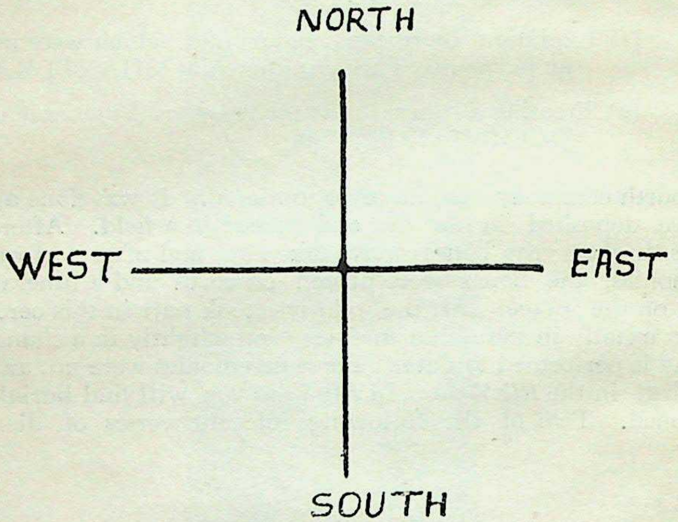
Discovery of wooden post in the centre of the mound—in accordance with the enumeration in *Rig Veda*.

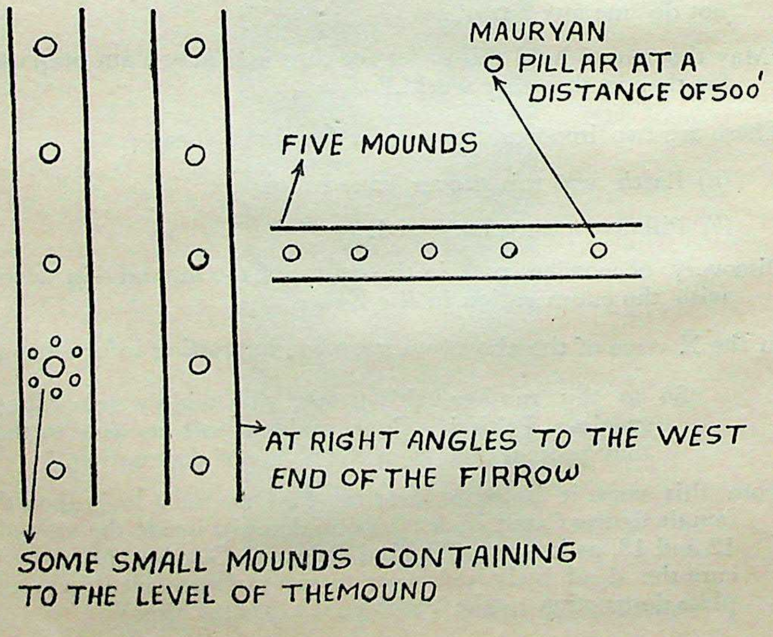
In the X verse of the above, we get some interesting information—

> "So to thy mother, this earth, the widely extending, very gracious Prithvi. That maiden soft as wool to the pious may protect thee from the abode of destruction."

From this verse it becomes evident that we must look upon the two female figures found with the bone deposits inside the mounds Nos. 12 and 13, as images of Prithvi the earth Goddess, to whose tender care the dead body had been entrusted to protect it against complete destruction as the Vedic poet expresses himself.

(7) *Conclusion.*—The conformity of the procedure regarding the disposal of dead body with the recoveries made in the mounds goes to show that these mounds have Vedic antiquity. No other monument of the Vedic age has survived. Use of timber or wood also indicates that these mounds belong to Vedic time. (We know in Vedic times use of timber was predominant for construction purpose.) Probably these mounds were made in the memory of royal personalities. It appears that smaller mounds were erected by common men whereas the bigger ones were for kings or higher personalities.


NORTH
WEST
EAST
SOUTH


MAURYAN
PILLAR AT A
DISTANCE OF 500'
FIVE MOUNDS
AT RIGHT ANGLES TO THE WEST
END OF THE FIRROW
SOME SMALL MOUNDS CONTAINING
TO THE LEVEL OF THEMOUND

'rchaeological Finds in the Mounds

Mound No. 13 contains some leaden coffins containing the mudde bones of human skeleton. Mounds Nos. 11 and 12 contain an earthen vasy with 67 large coins. Mound No. 12 also contains a fragment of upper human jaw about 1/2 in. in size, the teeth were missing, in place of one of frontal teeth there were two holes one above the other. Mound No. 11 showed at a dividing line between the yellow clay and grey soil a stump of sal wood of considerable thickness Mound No. 6 revealed small figures of corroded iron in the centre which might have formed part of wooden post.

CHAPTER II

Rajagriha

Before we take up the various monuments found at Rajagriha and nearabout, it would be appropriate to throw some light on the historical background of Rajagriha, the ancient capital of Magadha.

We know Rajagriha, or Girivraja, is ancient capital of Magadha. Rajagriha, in addition to its historical richness, has also the blessings of nature. Hot springs in the vicinity of the town attract a large number of tourists to this place. It is sacred to Buddhists, Jainis, Hindus and even to Muslims.

Synonyms.—Rajagriha is addressed in various names, such as Girivraj, Kushagrapur and Rajagriha. In Jain tradition '*VIVIDHTIRTHKALPA*', the following names of Rajagriha are mentioned :—

(१) शित प्रतिष्ठत, (२) चणाकपुर,
(३) रिशभपुर, (४) कुशाग्रपुर ।

The first three are not found in Buddhist or Brahmanical sources. In *Ramayana* it is referred to as 'VASUMATI'.

In *Mahabharata* it has been named as Brihadrathpur. It may be mentioned that these names are connected with legendry kings who ruled in Rajagriha as their capital.

According to tradition, the history of Rajagriha goes back to remote antiquity. We find that according to *Ramayana*, Girivraja was founded by VASU. Vasu was the fourth son of BRAHMA. After *Ramayana* we do not get any specific mention about Rajagriha for a long time.

At the time of *Mahabharat* the city was being ruled by Jarasandh, who, as we know, was descendent of *BRAHDRAD*. Jarasandh, according to *Mahabharat*, was killed in a wrestling contest by Bhima. It is interesting as well as surprising that the ground of the wrestling is still there and known as Ranbhumi of Jarasandh or AKHADA (Akhara) by local people After this the name of Rajagriha went into oblivion for several centuries.

Again in 600 B.C. when curtain lifts, we find Bimbisara ruling Magadha with Rajagriha as its headquarters. Buddha, during these days, was preaching in Gangetic valley. Bimbisara was succeeded by his son, Ajatsatru. The city of Rajagriha was at the zenith of its glory during the reigns of these two kings. It was about this time that the new city of Rajagriha was built by Aja tsatru outside the old one. Fa-Hian, Chinesetraveller, describes Ajatsatru as its founder. We know from the Pali texts that Ajatsatru had repaired the defence wall, built in order to protect the city from the attack of King Pradyot of Avanti.

Rajagriha gained much importance by its having been associated with Buddha. Buddha paid frequent visits to this city and stayed in some of the selected spots of his choice. In the beginning of his career, he studied in Rajagriha under two Brahmans, Arad Kalma and Rudraka Ramputra, and again after the attainment of enlightenment he passed much of his time here.

'Veluvan' (Venuvan) of King Bimbisara and Griddha Koot were his most favourite resorts. Important events connected with his life and his preachings took place in Rajagriha. Though the Dharma of Buddha was publicly proclaimed at Sarnath, its influence really spread from Rajagriha. Rajagriha was craddle of Buddhist and Bimbisara its nurse.

Ajatsatru brought the relics of the Master from Kushinagar in a royal procession to Rajagriha. Here he constructed a stupa over the relics. Not only this, but, after the Mahaparinirvan of Buddha, Rajagriha was the venue of first Buddhist Council convened under the patronage of Ajatsatru. It would thus appear that importance of Rajagriha grew even after the departure of Buddha from this world.

Mahavira also visited Rajagriha a number of times. According to *Kalpasutra*, Mahavira spent fourteen rainy retreats at Rajagriha and Nalanda. In Rajagriha and its neighbourhood Mahavira found his early supporters and followers. Ajatsatru had earlier been his ardent follower. Rajagriha was the birth place of Muni Suvirat Svvirat who was 20th Tirthankar of Jainis.

After the death of Ajatsatru, his son, Udayan, transferred the capital to Pataliputra due to its strategic situation. From this time Rajagriha ceased to be the royal seat and its sun went behind the clouds for some time. Obviously its political importance declined and it remained a place of pilgrimage. We, however, find a passing reference regarding it in *Puranas*. It again became the capital in the reign of Sesunaga but his successor Kalasoka again reverted the capital to Pataliputra which continued to be Magadhan capital up to Mauryan time and even afterwards. However, Hathigumpha inscription lifts up the veil and we find that when King Brahaspati Mitra was ruling Magadha, King Kharwel of Kalinga marched towards Magadha after having stormed Gorathgiri. The latter brought pressure to bear upon Rajagriha which must have been used by the then King of Magadha, if not as a capital, then atleast as a strong fortress against foreign invaders.

What happened actually to Buddhist Sangh after the transfer of capital from Rajagriha to Pataliputra cannot be said precisely. It must have remained an important city in the days of Ashoka who is said to have built up a stupa and a pillar with an elephant capital there. However, process of history was one of decay. Rajagriha had certainly lost much of its glory because in the fifth century A. D. when Chinese traveller Fa-Hien visited it, he found the city deserted and ruined. Outside the city, he found some monks inhabiting the monastery 'Karandavenuvan'. When Yuan Chawn visited Rajagriha in the 7th century A.D., he found it in the same condition. Of the ancient monasteries and stupas, he found only the foundation walls and ruins standing. It means during Gupta period, Rajagriha lay in complete ruin and its glory was a past history. However, it appears from some of the images recovered that there was revival of Buddhist activities during the rule of Pala Kings. And it is a fact. After this the sun of Rajagriha went behind the clouds for ever.

Location of Girivraj and its Architect

Traditionally Girivraja was a well fortified city situated in a valley surrounded by five hills. The city was called Girivraj because it was guarded by a cluster of five hills.

In 'Buddhaghosa' (Pali Text) Girivraja has been explained as an enclosure of hills, impregnable for foreigners. Names of all the hills are not mentioned alike in all the texts. In *Mahabharat* these are mentioned as :

1. Vaihara
2. Varah
3. Vhisabha (Visabha)
4. Rishigiri
5. Subha Chaitya.

However, at another place in the same work the names of the hills are given as —

1. Pandara
2. Vipula
3. Varahak
4. Chaityak
5. Matanga

Pali text Issigiri Sutta mentions the names as—

1. Asigiri
2. Vebhara
3. Pandava
4. Vipul
5. Griddhakutta

The modern names of these hills are—

1. Vaibhara
2. Ratna
3. Vipula
4. Udai
5. Sonagiri

It is difficult to identify the modern names with the old ones. Chinese sources also do not help us in the matter.

CHAPTER III

Dharmachakra Jina Vihara

(*Kumaradevi Monastery*)

This is also known as Kumaradevi monastery as it was built by Kumaradevi, queen of Govind Chand, ruler of Kannauj. She was an ardent follower of Buddhism and, according to another evidence, she made a grant to Jetivan monastery of Shravasti. (Refer Shravasti inscription of Harsha) Name of Kumaradevi was also found on an inscription found during the course of excavation of this monastery. Kumaradevi came from South India and hence the architect of this monastery is considerably influenced by the art of South India. Massive gates, open courtyards, massive wall enclosures, etc, are the chief characteristics of the South Indian architect and these characteristics are predominating in this monastery.

Size of the Monastery and its Plan

This is the greatest monastery found on the site. It extends 760 ft. from south to west. It was constructed over all the three previous monasteries. Thus the previous monasteries are housed within the campus of this monastery, *viz.*,

1. Monastery No. 2 was towards the west.
2. Monastery No. 5 was just in front of the eastern entrance, *viz.*, just below its courtyard.
3. Monastery No. 4 was situated between the two gates beneath the second courtyard on the eastern side.

This single monastery occupied an extensive area which can be assessed from the fact that the area was occupied by several structures.

On the eastern side of the Main Block, there are two open courtyards. On the western side of the Main Block, there was a chamber shrine which was approached by an underground passage. We find that the entire building was enclosed by a wall 4 ft. × 4 in. in thickness which has been exposed in the southern side due to excavations but it has been repaired and is intact now.

The plan of the Main Block is curious. It has a square courtyard, which is covered from three sides and is enclosed by rooms and verandah. We find that the floors of the room and the verandah are higher than that of the courtyard by 6 ft. We thus find that the building is provided with a 6 ft. plinth. The width of the verandah is 7 ft. It is not a running verandah as it is enclosed by cells. The inner and outer walls of the plinth have been decorated by carving bricks with different designs. Besides this in the brickwork we find moulded patterns which also decorate the inner and outer walls. It is unfortunate that the building which stood on the plinth lay completely demolished and there is nothing which could be examined.

Though no exact idea about the plan of the building can be made, but it appears from the fragments that the inner courtyard was surrounded by verandah from three sides, *viz.*, north, south, east, which had a width of 7ft. It was not a running verandah, as mentioned above, as it was enclosed by cells. The roof of the verandah was flat and supported on pillars. The roof was made of stone slabs, some of which have been found in quite good state of preservation. These are decorated with medallions lotus. In the centre, on the eastern side of the courtyard, there is a flight of steps which takes us on the top of the plinth.

Near the entrance chamber, on both the sides, there are guard rooms. On the other two sides, north and south, there are rooms but their plan is such that it is difficult to determine their exact use. Because of their large size and as also due to the fact that Viharas, in later times, were converted into shrines, these rooms were used for accommodating images. This courtyard is paved and plastered over with lime. The floor of the first courtyard was furnished with massive slabs of stones

In the north-east corner of the courtyard, there is a well, 5 ft. in diameter with a parapet wall.

Both the courtyards have been provided with massive gateways, there being a distance of 290 ft. from each other. These were made of brick of the same style of which the main block was made. The second gateway was undoubtedly of a more massive stone and probably supported a lofty superstructure as is evident from the depth of the foundation. Both the gateways were flanked on the outside with beautiful bastions and provided with guard rooms.

A small shrine was discovered to the west of the principal block, which was approached by a subterranean passage 160 ft. × 9 in. The brick paved floor of the passages is approached by a flight of steps, having a low entrance. The size of the bricks is 9 in. × 7 in. × 1 in. (similar to the Main Block).

The average width of the passage is 6 ft. 3 in. and 6 ft. high. At a distance of 87 ft. the passage widens into a chamber 12 ft. × 7 ft. × 10 ft. having a separate staircase from above and entrance at both the ends. The little niches found in the walls must have been provided with earthen lamps as the chamber remained dark even during the daytime. The roof of the passage was made of flat slab of stones. The shrine, 8 ft. square, at the end of the passage, is ruined and its purpose could not be determined.

No images have been recoverd except two female sculptures. From the inscription recovered near the second gateway, it appears that this monastery was known as 'Dharmachakrajina Vihara' but some scholars hold that it was a Buddhist temple of goddess. But the other inscriptions bearing the name 'Dharmachakravihara' and 'Kumaradevi' are also so positive that the other suggestion of its being a temple cannot be accepted.

CHAPTER IV

Kailasa Temple or Rang Mahal at Ellora

Kailasa temple at Ellora, a sole example of the final type of Brahmanical rock-cut architecture, stands as a class by itself. Throwing aside the previous convention of making underground halls, Ellora artists boldly undertook to carve out the superhuman task of chiselling out a magnificent structural temple in a virgin rock. It is aptly said :

> "The Indian artist had an extraordinarily developed plastic sense, no other people have ever dreamed of sculpting such great temples out of the solid rock as he has."

There is some similarity between the plan and design of Kailasa and Virupaksha temple at Pattadakal, an early Chalukyan temple. Virupaksha temple being an earlier structure, was naturally a source of inspiration. But Kailasa temple is not a slavish copy, it is more than twice the size of Virupaksha, for the Dravidian artist had improved and enriched his technique and skill by previous experience.

Once the idea of Kailasa was conceived its production became a matter of time, patience and skilled labour, all of which appear to have been readily forthcoming due to the patronage of rulers with unlimited resources and exalted religious sentiment. This monarch has been identified as Krishna I of the Rashtrakuta dynasty of Malkhed.

The first stage of work was simple. Three huge trenches were cut down vertically and at right angles to the level of the base of hill. Thus forming a rectangle 300 ft. × 175 ft. This operation outlined the shape of courtyard and at the same time left standing in the middle a large isolated mass or island of rock over 200 ft. × 100 ft. × 100 ft. at its upper. Beginning at the top, the process of rough heaving the irregular mass into slop was next undertaken. Excavaters were immediately followed by the sculptors, who carved details in each portion and completely finished it as the work progressed downwards, thus avoiding any need for scaffolding.

Hence the technique of Kailasa is sculpture on a grand scale rather than the architecture. The effect being obtained by the process of cutting down as distinct from building up.

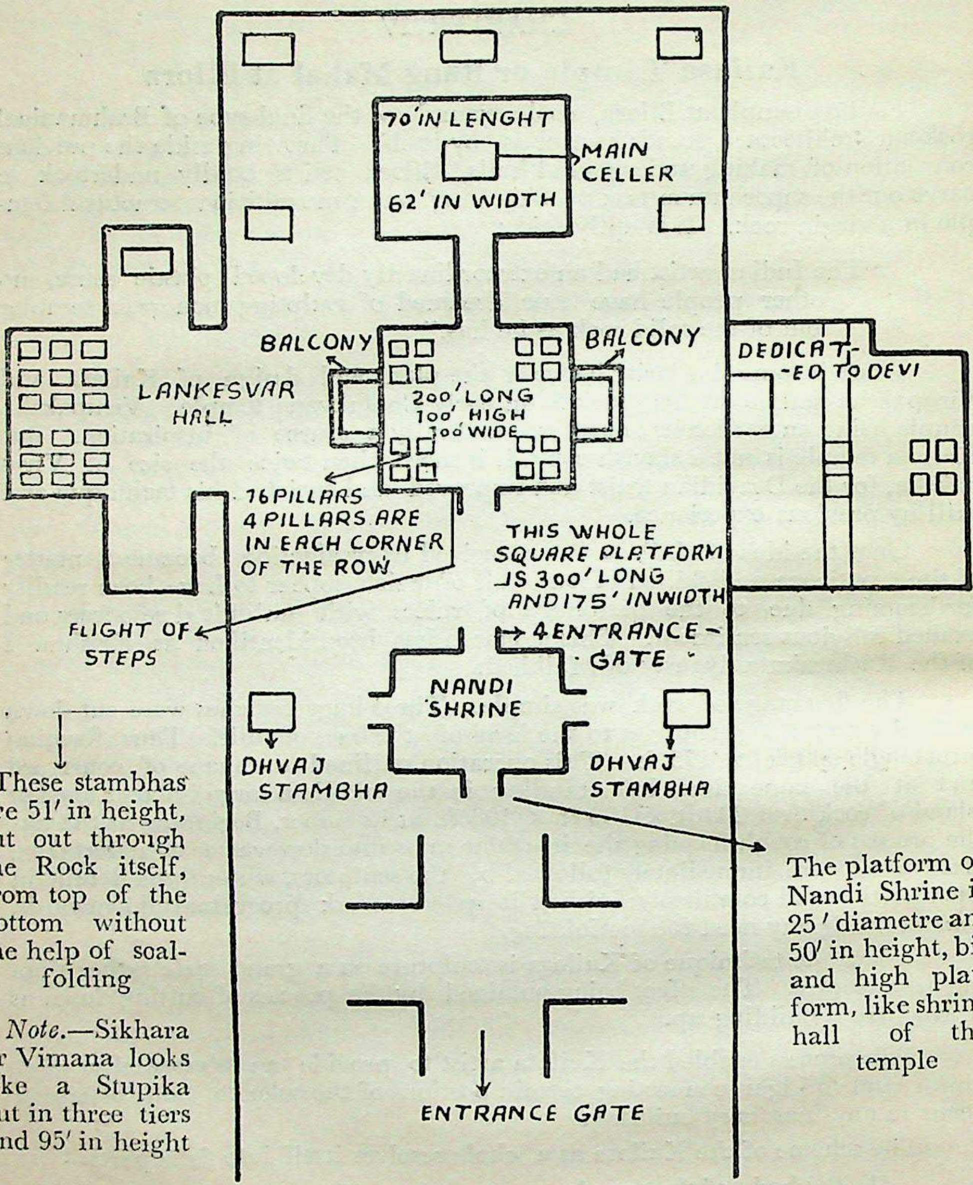
This process enabled the Kailasa artist to provide an abnormally high plinth and bridges connecting certain portions of the scheme, none of which occur in any masonary building.

The scheme of the Kailasa as a whole resolves itself into four parts—

(1) the body of the temple,
(2) the entrance gate,
(3) the intermediate Nandi shrine, and
(4) the cloisters surrounding the courtyard.

On each side of the courtyard supplementary chambers have been excavated. The one cut into the north wall is a large pillared hall, called the Lankeshvara. These may have been added later on and have better connection with the design as a whole.

Kailas' temple at Ellora celler


70' IN LENGHT
MAIN CELLER
62' IN WIDTH
BALCONY
BALCONY
LANKESVAR HALL
200' LONG
100' HIGH
300' WIDE
DEDICAT-ED TO DEVI
76 PILLARS
4 PILLARS ARE IN EACH CORNER OF THE ROW
THIS WHOLE SQUARE PLATFORM IS 300' LONG AND 175' IN WIDTH
FLIGHT OF STEPS
4 ENTRANCE-GATE
NANDI SHRINE
DHVAJ STAMBHA
DHVAJ STAMBHA
ENTRANCE GATE

These stambhas are 51′ in height, cut out through the Rock itself, from top of the bottom without the help of soal-folding

Note.—Sikhara or Vimana looks like a Stupika cut in three tiers and 95′ in height

The platform of Nandi Shrine is 25′ diametre and 50′ in height, big and high platform, like shrine hall of the temple

Entrance gate looks like a double storey and there is left a enough plaoe for Divarpalas

Note.—The main temple is not in straight, but projeoting out towards its base, first example of pock-cut-arohiteoture, stands as a class itself, in all aspects-oharaoteristic, suoh as in soulpture, painting style, theme and technique and colour.

Kailasa Temple or Rang Mahal at Ellora

The main body of the temple is approximately 150 ft. × 100 ft. with its sides projecting at intervals to support the corresponding projecting feature above 25 ft. high. Lofty and substantial plinth has given to Kailasa a very imposing character. Plinth appears like a ground storey.

The central body of the plinth is occupied by huge, grand and boldly carved elephants and sarduls, etc. Temple proper stands on this plinth and is approached by a flight of steps leading to a pillared porch on its western side. Due to its position on the hill the entrance of the temple is not on the east but to the west, thus contrary to the usual structural tower in three tiers. Behind the porch, the anterior consists a pillared hall from which a vestibule leads to the cellar.

— —

CHAPTER V

Fresco Paintings at Ajanta

Difference between Indian and European Fresco.—Ajanta paintings are styled as Fresco paintings, although the Indian process of wall painting is a combination of tempera with Fresco, thus slightly different from its European counterpart.

Indian lime keeps the surface moist for longer time than in Europe and the Indian practice of travelling the work was unknown in Europe. This practice produced a closer and more intimate relation between colours and lime and made it more durable and damp-resisting than open torture of European Fresco.

Technique.—The technique applied in these paintings in very simple. First, a mixture of clay, cowdung and rock was applied to the walls and thoroughly pressed. Thus the small cavities and air holes peculiar to volcanic rocks and the rough chisel marks left by the excavators were covered. In case of ceilings, a little rice husk was added to above-mentioned ingredients. The first layer was laid to a thickness of 1/8 in. to 3/4 in.

Next, a thin coat of lime was applied to smoothen the rough plaster, to this layer (level) was travelled. Now a coating of finely pulverized egg shell was spread over it. When the surface was thus ready, drawing in bold outlines was directly done by an artist in red ochre (*Dhaturaga alekham*).

Colours.—The details were painted with different colours with ordinary flagwash. The pigments used in these paintings were of a limited range, and were composed of such natural earth as was capable of resisting the decomposing action of lime.

The most freely used colours are, white, yellow, red, brown of different shades, dull green and blue. White is composed of the sulphate of lime, the green is silicate, shades of red brown derived that tinge solely from the compounds of iron ; and natural arsenic sulphide appears to have been used to give the yellow tinge. The blue is ultra-marine and is obtained by grinding *Calcinate lapis lazuli* and costly blue stones imported either from Persia or from Balakshan (Badakshan). Blue colour is still bright fresh, and has not been used in previous paintings. Except blue all,other colours were locally available.

Although no moulding was done but at times shading was done by dotting and cross lines. Highlight was added on ornaments, nose and forehead to give them prominence.

Theme.—The theme of the paintings is intensely religious in tone. The pictures mostly illustrate events in the life of Buddha and from the Jataka stories. The topics afforded the painter an unlimited scope for depicting contemporary life of palace, court, town, village and hermitage.

Subjects.—The subjects of these paintings can be divided in three categories :—

(1) Decorative ;

(2) Portraiture ; and

(3) Narrative.

(1) **Decorative.**—The decorative designs include patterns, scrolls, figures, animals, flowers and trees. The master painters of Ajanta were not mere painters but they had fancy for nature and its creation. He was awfully inspired by unlimited store of natural aspects. In brief, the master painters of Ajanta were in love with nature. The flowering trees, the quietly flowing streamlets and the roaming animals of forests have received unqualified appreciation from them. In brief, these animals, trees and streamlets were the subject-matter of this work. Graceful figures of fabulous creatures and mythological beings have also been painted.

(2) **Portraiture.**—Of the portraits, the central figures are those of the Buddha and the various Bodhisattvas. Incidents from the life of Buddha are briefly painted.

The great Bodhisatta Padmapani in Cave No. I shows, highest attainment in the art of figure painting and is a glory of Asian time pictorial art. The figure style in these paintings is highly developed and testifies to the thorough study of human body, every stiffness, symmetry or men monotony has been overcome. The axes of most of the figures change several times from head to foot. One meets an unlimited freedom in the choice of postures and movements. Even those that are most improbable get appearance of life and reality.

(3) **Narrative** —The narrative scenes are mostly from the Jatakas, which have already been popularized by the sculptors. Considerable work of narrative style is preserved in Cave No. 17 and this cave has been called literally a picture gallery. They illustrate some of the most engrossing episodes, in the birth, life and the death of Buddha.

The stories of the previous births of Buddha have supplied the artists of Ajanta with a wealth of material for fancy and exhibiting their skill.

The Non-Buddhistic Paintings include a scene in Cave No. I portraying some foreigners bringing presents. Ferguson (Farguson) thinks it portrays (portraits) the reception of an embassy from Persian (Greece) King Khusro-Parveg (Khusru Perver), in the court of Chalukya King Pulkesin II. In the ceiling a foreign king has been depicted, drinking wine along with his queen, a lady is holding Greek wine bottle. These two scenes are connected.

Women.—The artist of Ajanta has painted women in variety of very graceful poses—standing, kneeling, sitting and lying. Although they have shown a lot of imagination in painting her, yet they treated her with respect. No erotic tendency is met with in Ajanta, which is so characteristic of later sculptures.

The best women painting is that of a 'Black Princess' which shows perfect modelling (which is embodiment of perfect modelling), exquisite decorative treatment, a marvellous expression. The 'toilet scene' is unique for the grace of pose. 'Mother and child group' in Cave No. 17 undoubtedly a very attractive specimen of the Ajanta art in depicting intense love and spiritual devotion.

Ceiling.—The paintings in the ceiling, which are essentially decorative show a variety of motives and devices, representing floral, scrolls, jewellery designs, mythical figures, animal fights, snakes and other scenes. The ceilings in particular are very rich in geometrical patterns. The circular panels are very fine.

Behind these masterpieces lies a great and thorough study of nature and the paintings are generally of high merit. It is true that some of the longer narrative paintings are not perfect scenes, their different parts are loosely coordinated, thus their continuity is slightly inharmonious. Except this defect they are admirable in every respect. Designs are full of vigour and variety, bold and accurate.

The walls, ceilings and pillars of nearly all the 32 caves at Ajanta, appear to have been adorned with paintings. But remains are found in only 13 caves. Fragments occur in Cave Nos. 1, 2, 9, 10, 16 and 17.*

---

*"On the hundreds of walls and pillars of these rock carved temples, a vast drama moves before our eyes, a drama played by princess and sages and heroes of men and women of every kind."—*Written by famous artist Rothenstein.*

"The assurance and delicacy of lines, the brilliancy of colours, the richness of expression with buoyant feeling and pulsating life, have rendered this art supreme for all times."—*Dr. Vasudeva Sharan Agrawal.*

"Art of high order"—*Dr. Srinivasan.*

"Ajanta frescoes represent the climax of Indian art and that everything in these pictures from the composition as a whole to the smallest pearl or flower testifies to the depth of insight coupled with the greatest-skill."—*A Denish artist.*

"The great Bodhisattva Padmapani, Avalokiteshwar in Cave I shows the highest attainment in the way of figure painting. We may recognise it as the very acme of Asiatic pictorial art."—*Dr. Vasudeva Sharan Agrawal.*

"The period covered by the religious painting of Ajanta extends from about the second or first centuries before Christ to about the seventh century of our era, or over most of the great epoch of Indian art. Unfortunately, owing in a great measure to neglect and ill-treatment these beautiful paintings have lost all of their original charm of colour, and are so damaged otherwise as to be at present only pitiable wrecks of what they have been."—*E. B. Havell.*

"It is still recognisable as a vivid representations of the ceremonial attending the presentation of their credentials by the Persian envoys (from Khusru II King of Persia, to Pulkesin, in the thirty-sixth year of his reign, A. D. 625-26). This picture, in addition to its interest as a contemporary record of usual political relations between India and Persia, is of the highest value as a landmark in the history of art. It not only fixes the date of some of the most important paintings at Ajanta, and so establishes a standard by which the date of the others can be judged, but it also proves, or goes a long way towards, proving that the Ajanta school of pictorial art was derived directly from Persia and ultimately from Greece."—*Smith.*

" . . . . . Whoever seriously undertakes the critical study of the paintings of Ajanta and Bagh will find, I have no doubt, that the artists drew their inspiration from the West, and I think he will also find that their style is a local development of the cosmopolitan art of the contemporary Roman Empire."—*Vincent Smith.*

"Nowhere in the world could more beautiful painting be found than in the king listening to the golden goose in cave seventeen."—*Sister Nivedita.*

"Thus the art of Ajanta is the classical art of India, the beauty of the paintings is marvellous and they are the high-water mark of Indian painting."

Age.—The paintings are not of the same age. Some paintings in Cave Nos. 9 and 10 are the most ancient, though they are overlaid by later paintings. Early caves are closely related to the Sanchi Sculpture, have belonged to 1st and 2nd century B. C. Between these paintings in Cave Nos. 9 and 10 and the bulk of paintings, there is a gap of time.

Bulk of the paintings belong to the time of Vakataka and Chalukya kings (400 A. D. to 642 A. D) Smith rightly says that no painting was executed later than 642 A. D.

* * *

CHAPTER VI

Rajagriha

Maniyar Matha.—Maniyar Matha is not an ancient name of the shrine. It is a modern name which is originally applied to a small Jain shrine, built on the top of artificial bricked mound, 25′ high, situated in the centre of valley at Rajagriha. General Cunningham noticed for the first time, the spot of the mound probably represented old Buddhist stupa. He, therefore, went through deep of the mound but could not get anything interesting in it. (He sunk a shaft from top of the mound). On sinking in the centre of mound, he discovered inside, there were circular well of 10 ft. diameter, and full of rubbish, was found inside the mound. During the sinking of the shaft, still deeper, 3 small figures were found about 19 ft. below the surface. One of these represented 'Maya Devi' lying on a couch with Buddha portrayed above. Then the second figure is a naked standing figure with a 7-headed serpant. Even this it is conjectured that it represents Parsva Nath. The third figure could not be identified so far. We find that he therefore could not get anything important in it and so he gave up the work.

Later on, Block visited this site and he decided to demolish the small Jain shrine, built on the top of the mound. He thoroughly excavated the mound and what interesting thing came to light is—(first thing) a large massive masonery building, which was cylindrical in shape, structure of which was made of bricks. The outer wall was decorated with Stucco figures (clay figures) which was well preserved. These images were about 2 ft. high on all the sides. We find that these Stucco of different images depicts various subjects :—

(*a*) A Ling decorated with garland of flowers,

(*b*) Four-armed Vishnu,

(*c*) A Naga figure with 5 Nagas, canopied by serpant's hood,

(*d*) Figure of Ganesh with cobra, twisted around his body,

(*e*) A dancing Shiva having six arms, and

(*f*) Nagini's figures.

These type of sculptures were decorated on all the sides. No inscriptions are found on these figures.

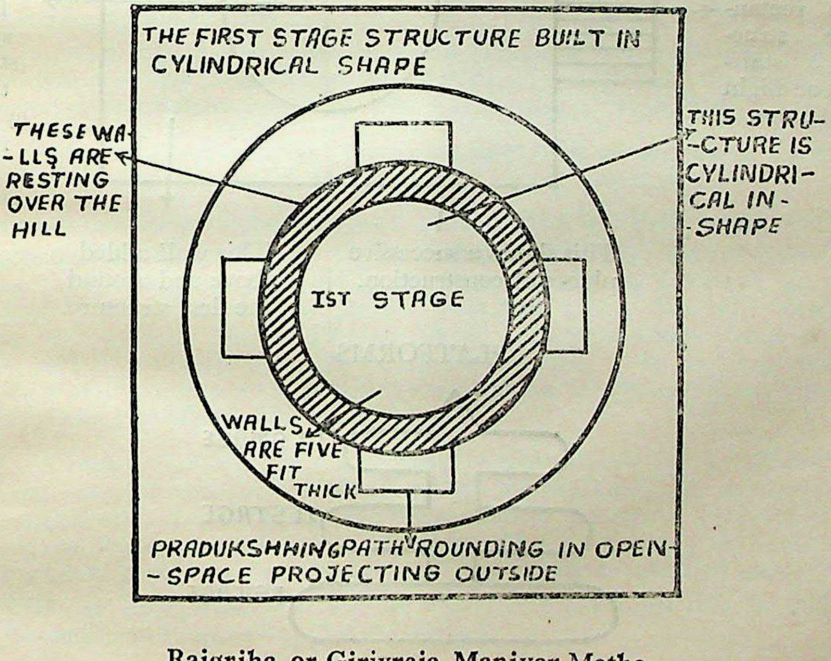
The art and decoration of this shrine belong to the Gupta period, but are of successive phases (not only one period). The small Jain shrine was constructed in later times than that of original structure. The first structure (original) seems to have been a "hollow, cylindrical shaped". (This original building was built in three stages.) The walls are 5′ thick and inner side (interior) there was nothing except smooth brick walls. The Pradakshina Patha was enclosed by other walls. Interior surface of the structure was plain and perfectly smooth, while on the other hand—outer surface—there were four projections in all the four cardinal sides.

Second (next) structure or the second stage of the structure was a wall which was built over the earlier structure. This wall has elaborate mouldings, decorative motives and projections on cardinal points. Outer surface of this wall was decorated with niches at regular intervals. It was in these niches that stucco figures were placed. Another side of this structure was a door, to go inside the structure.

In the third stage (another) a wall was further added at the top of the existing structures. Big sized bricks have been used in the third stage structure. And this newly added wall was fully decorated with stucco figures. The bricks that have been used in this structure are bigger than the other two structures. This structure belongs to three different periods. On the base of this structure, there is a pucca pavement (flooring). These details go to show beyond any doubt, the level of this building rising higher and higher. Block excavated this site in 1956. and found Pradakshina Path rounding the open space.

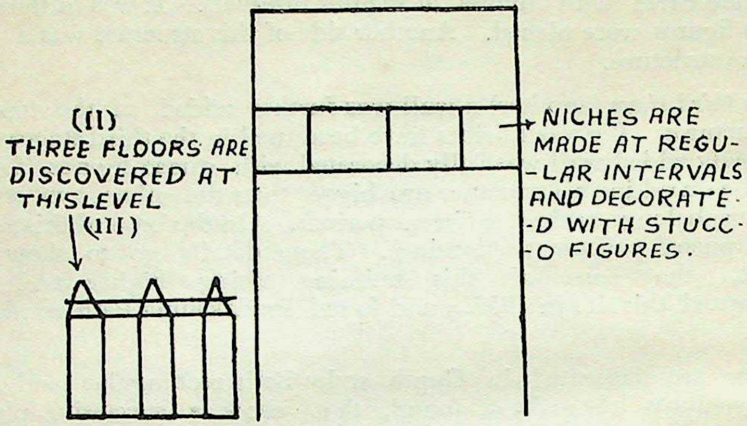
Figures are decorated in Gupta style ·Both rectangular and circular types of structures have been found, that show a successive phases of construction. Circumbulation path carved out by outer walls. The various platforms (both in number and shape) have been found. These platforms are not very high and found all round the structure and must have served some religious purpose.

Except this, around this structure, serpants hood made terracotta and spouted jars have been found at this site. These jars most probably have been used for snake worship. In the western side of the main structure, discovered a ruined bricks shrine, shows construction of 4 different periods. Besides this, there have been found some sculptures of red stones and number of panels shows Naga and Nagini figures.

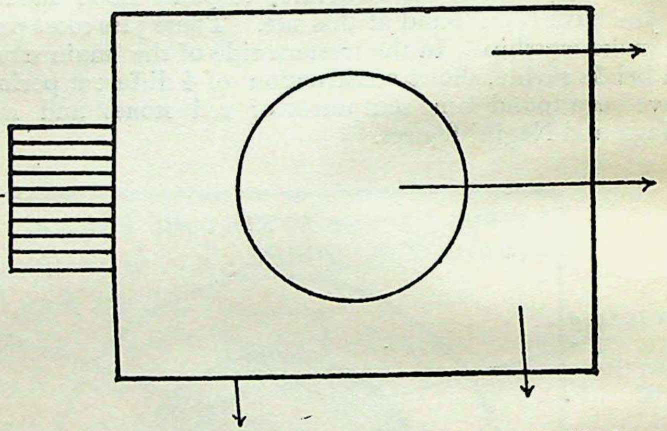

THE FIRST STAGE STRUCTURE BUILT IN CYLINDRICAL SHAPE
THESE WA-LLS ARE RESTING OVER THE HILL
THIS STRU-CTURE IS CYLINDRI-CAL IN-SHAPE
IST STAGE
WALLS ARE FIVE FIT THICK
PRADUKSHHINGPATH ROUNDING IN OPEN-SPACE PROJECTING OUTSIDE

Rajgriha or Girivraja Maniyar Matha

Ist stage of construction of Maniyar Matha Monument


(II)
THREE FLOORS ARE DISCOVERED AT THISLEVEL
(III)
NICHES ARE MADE AT REGULAR INTERVALS AND DECORATED WITH STUCCO FIGURES.

Note.—We find a number of circle walls were again made towards top, at first stage structure.


Second stage structure rectangular in shape.

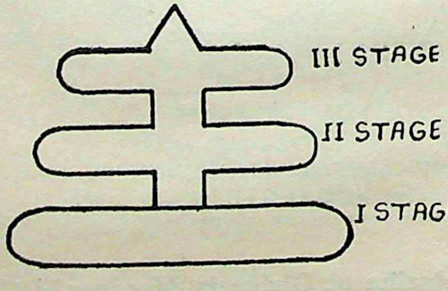
New addition in second stage rectangular structure staircases or flight of steps.

First stage structure cylindrical in shape. circular

This shows a successive phases of construction.

This wall added above and around the first structure.

PLATFORMS


III STAGE
II STAGE
I STAGE

In third stage, big sized bricks have been used at the top of the existing two other structures. In this stage the floors have a pucca pavement.

Historical importance of Maniyar Matha.—These shrines also show four different periods of construction. During excavation a very interesting sculpture of Mathura red stones vehicle being imported from Mathura was found.

The most interesting part is a "small inscription." This inscription is slightly mutilated, but we can read few names in this inscription, they are :—

(1) Mani-Naga.

(2) Parvato Vipula.

(3) Rajsrenika.

Mani Naga was a name of famous serpant and considered as a deity of Rajagriha. The name of Mani-Naga still survived and its modern name is Maniyar Matha. Vipula is name of a hill enclosing the city of Rajagriha. Srenika was another name of King Bimbsar. On the basis of the style of writing it belongs to 1st or 2nd century A. D.

Purpose of structure.—Sir John suggests that "the cylindrical structure, which was carved in the centre of the mound, represented a colossal Linga". Block said, "that as the site was situated in the centre of the city or valley, it was the patheon of Rajagriha (related with some patheon of Rajagraha, situated at the court city of Rajagriha). Other suggestions made by the scholars on the excavation basis—male-female Naga figures and terracotta serpant hood as well as spouted jar used for snake worship, found here quite inlarge numbers are that this place was connected with Naga worship. In *Mahabharata,* we find 'Rajagriha is a sacred boat of Mani-Naga. This suggests that Maniyar Matha represents the ancient shrine of Mani-Naga. Block said that this shrine was the Rajagriha temple.

Archaeological discoveries show that this place was connected with serpant worship and Mani-Naga was a deity of Rajagriha. Maniyar Matha, sugggested by scholars, may have been a corruption of Mani-Naga.

Other small 'Jain shrines' have been discovered at the top of the mound, but they have no connection with this main structure or shrine.

Another interesting thing found at Rajagriha is "Cell Inscriptions" engraved on the rocks, written in 'Cell-character' (शाँख लिपि). Most of these inscriptions were mutilated probably because by the side of the road, as people walked, they must have been pressed over this rocks. But still some were preserved by the arch. Though these cell inscriptions have not yet been read but from the nature of the inscription, it is best suggested, and shows a best skill of workmanship of the engraver. These inscriptions most probably belong to 4th to 5th century A. D.

A Stupa of Ajatsatru at Rajagriha.—Ajatsatru set up a "Stupa" after having brought the relics of Buddha from the Mall country. Rajagriha and its neighbourhood has considerable importance to 'Jainism'. The city of Rajagriha was closely associated with Mahabir, 24th Tirthankar of Jains. It is also evident from Jain Text "Kalpsutra" that Mahavir spent 14 rainy seasons (वर्षावास) at Rajagriha, who got the moral support of all rich house-holders of Rajagriha in propounding his missionary.

Ajatsatru and Bimbisara both were patrons of Jainism. Rajagriha was also the birth place of Munisub, the 20th Tirthankar of Jain.

We find a number of Buddhist texts, for example, in Dighnikaya and Sumangal Bilasini, there is a reference to a Stupa constructed by Ajatsatru. This is one of the earliest examples of Stupa architecture, which was built in this country, naturally therefore, it undoubtedly an important site, from the Buddhist point of view. It was firstly suggested by Mahakashyap and he decided to construct a Stupa. In this Stupa he enshrined the Buddha's relics.

We came to know that it was a stone Stupa, because Buddhaghosha has referred to it as Pasana Stupa.

Situation of the Stupa.—Most probably this Stupa was situated near the Venuvana. According to Manjushri Mula Kalpa this Stupa was situated within the Venuvana area. Yuwan Chwang has stated that this Stupa was situated to the east of Karanda Venuvana. Most probably this Stupa was situated near the new city of Rajagriha. If the location description of Yuwan Chwang may be taken as correct, then the position of this Stupa, marked by a platform, which is built after the fashion of Pippal Stone House. In this way it is a controversial question about the location of the Stupa. Here also is found an Ashokan Pillar but the chinese Pilgrim Fa-hi-an (फाहियान) who came at this place, two centuries earlier, did not mention about this pillar. In this way, it became a question of surprise, where this pillar was and where it vanished.

On the western side of this mound, in depth of 10 ft. there were found miniature Stupas, made of clay, 2 in. in height and 1½ in. in diameter. On the basis of Palaeography, these Stupas belonged to the 8th or 9th century A. D.

Huien-Tsang visited this place and he mentioned two different Stupas, of Ajatsatru and Ashoka. He also mentioned a pillar, which he saw near the Stupa, and were made at the top of the pillar, elephant capital.

But most probably at first the Stupa was constructed by Ajatsatru and reopened by Mauryan King Ashoka.

Ajatshatru in his previous life, was a great believer of Jainism, but after a little time, he became a great believer of Buddhism also, after having inspired by Mahakashyap, the great Buddhist monk.

A number of Buddhist texts clearly refers that Ajatsatru was a great devotee of Bhagvan Shakya Muni Buddha and so, in honour of the God, he constructed a Stupa, in which he enshrined the corporian relics of Buddha.

Sona Bhandar Cave.—There are two caves, side by side, about a mile from Pippal Stone House. Western cave is larger and it measures 34 × 17 ft. This has a door and window on southern side. Roof inside is arch in shape, certain curves. There are number of inscriptions on inner walls of with the cave but all of them are now mutilated. But one of the inscriptions on right hand side of door is still readable, conveys us inscription—information. We come to know what the purpose of excavating it was and its approximate date. We learn from the inscription that a person "Muni Vair Deva" got these two caves excavated for ascetics and also installed images of Arhat inside them.

At present, we find that almost in the centre of this there is "sculpture" of Sikhara of a temple. This is of black stone and is known as Choumukhi, because it is 4 sided and each side we find images of a naked Jain. It is interesting that these are shown on pedestals and got the figure of bull elephant, horses and monkey. All these are in pairs on the pedestals of the figure. We are able to know as to whose images are depicted on these sculptures and that these 4 figures represent the first 4 Tirthankars of Jain. ऋषभदेव, (अजितनाथ, सम्भवनाथ and अभिनन्दन) The doors of first building are sloping towards inner side. This cave is larger in size.

On the second cave "it is double storeyed. It is smaller than previous one. Its measurement is 22½ × 17 ft. Roof of the second cave disappeared. We find that second storey was built of bricks approached by stairs. On each side of the cave, there are figures of Jain Tirthankar carved out on the walls. Both of these caves had an extension of verandah projecting outside. This is indicated by a "sockets-hole" cut in the walls in which beams of the verandah roofs were fixed. We find that floor of the verandah was also paved.

General Cunningham identified Sona-Bhandar Cave with Sapta Parni Cave, but not correct (identified first with the Pippal Stone House and later on (secondly) with Sapta Parniguha).

Beglar later suggested that these whre caves were Buddha and Anand stayed. Inscription in the larger cave indicates the probable date. On the basis of Palaeography, these caves were excavated sometimes in 3rd or 4th century A. D.

CHAPTER VII

Great Stupa at Sanchi

The Great Stupa at Sanchi.—The nucleus or original Stupa lies buried under the Great Stupa. This nucleus Stupa was built by the Buddhist Sakya migrants, who settled at Vidisa. It must have been a small structure, and would have been in ruinous condition, when Asoka came to throne. This Sakya Stupa must have received Asoka's attention, when he was busy constructing gallery of Stupas all over the country. The old Stupa was not demolished, but enveloped with earth and bricks, increasing its dimensions. Ashoka, following the above practice encased the Sakyan Stupa. This Sakyan Stupa can be brought to light now only by demolishing the Great Stupa and a portion of its plinth. We can confidently surise about its existence. No evidence is forthcoming about the existence of any other pre-Mauryan Monument at the top of that hill.

The great Stupa as it is to be seen now is assigned to the Sunga period along with the 'Medhi' that runs round it. The Stupa is made of stone bricks 11″ × 10″ × 3″. The measurements of the original or nucleus Stupa cannot be ascertained. The main features in the development of the great Stupa can be traced as follows :—

(1) The original Sakyan Stupa was encased and enlarged by Asoka ; and also later on in succeeding centuries.

(2) The last encasing as we see it today was made during the Sunga Period. Its diameter is 120 ft. and height 54 ft. In the same period, as terrace or Medhi was added, which is 16 ft. high and provided the separate and upper 'Pradakshina Path' accessible by a staircase or Sopana. At about the same time Hermica railing was erected at the flat top of the And (अण्ड) as well as a shaft (यष्टि) supporting the umbrella made of one stone.

(3) During the same period plain and massive stone railing was added to enclose the Pradakshina Path, with an entrance at each cardinal point. No feature of Buddhist art and architecture is more characteristic than this railing. The railing of Sanchi is one of the most impressive productions in the whole range of Buddhist contructional art.

Its uprights (स्तम्भ) are octagonal and 9 ft. high. Three horizontal bars (सूची) each 2 ft. wide and separated by 3 14/″ are placed at intervals of 2 ft., overall was placed in 'Ushnish' (उष्णीष) its upper sides were rounded, it is called 'coping stone'. The ground balustrade appears to be the gift of many people whose names and places of residence have been mentioned in the inscriptions. The work of the construction of balustrade was extended over a consisiderable period of time.

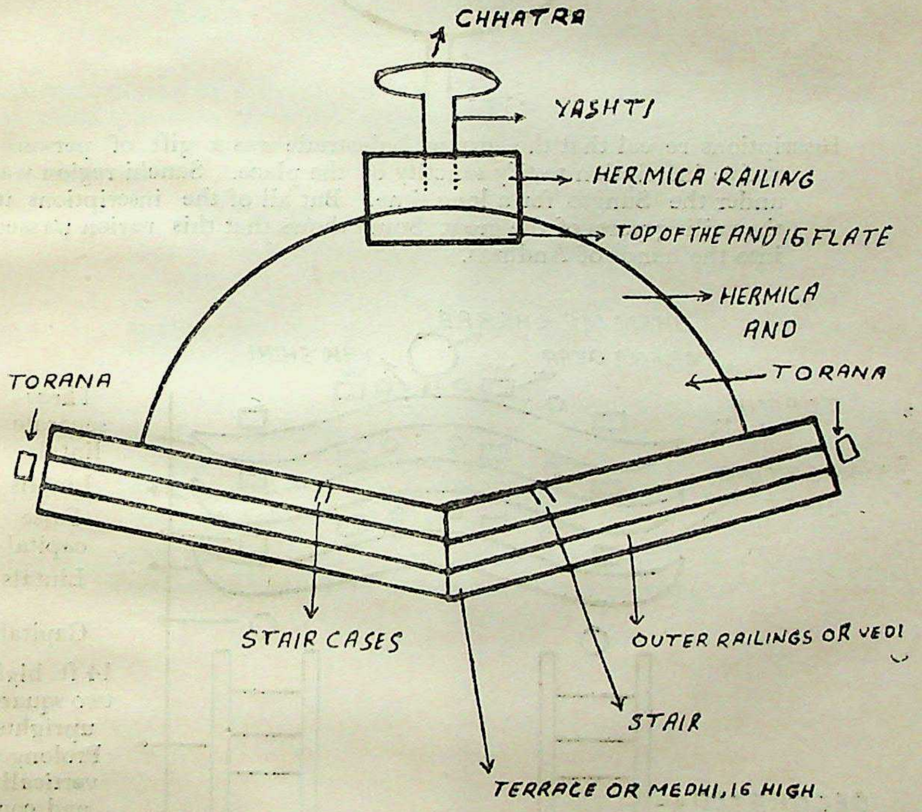
The lower processional path (प्रदक्षिणापथ) between the ground balustrade and the plinth of Stupa is halved with large stone slabs bearing votive inscription. The small balustrade on the terrace or मेधि encircles the dome keeping space in between to serve as a Second Pradakshina Path, accessible by a staircase.

(4) *Torana.*—Another eloborate addition to the Stupas at Sanchi was made in the form of Toranas or special kind of entrance arch ways. (The earliest Toran is one at Bharhut, also belongs to the Shunga Period.)

At Sanchi Toranas are five in number, four forming the entrance to the great Stupa and fifth to the Stupa No. 3.

The actual framework of these gateways (तोरणद्वार) resolves itself into a comparatively simple structure. Each one consists of two square uprights, 15 ft. high, prolonged vertically and connected above by three separate lintals, between each of which is a row of ornamental pedestals. The total height is 20 ft. at the broadest point. Although all are of the same type, they are really decoratives additions and not an essential part of the structure. The framework of each gateway was utilised entirely for the accommodation of the sculpture with which it is so lavishly carved and sculptured. Thus the ornamentation purpose was realised.

Great Stupa at Sanchi

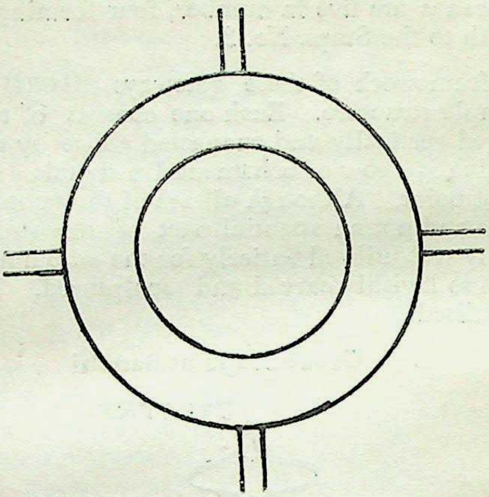

CHHATRA
YASHTI
HERMICA RAILING
TOP OF THE AND 16 FLATE
HERMICA AND
TORANA
TORANA
STAIR CASES
OUTER RAILINGS OR VEDI
STAIR
TERRACE OR MEDHI, 16 HIGH

Different stages of construction of this Stupa throws some light on historical evolution of the Stupa architecture :—

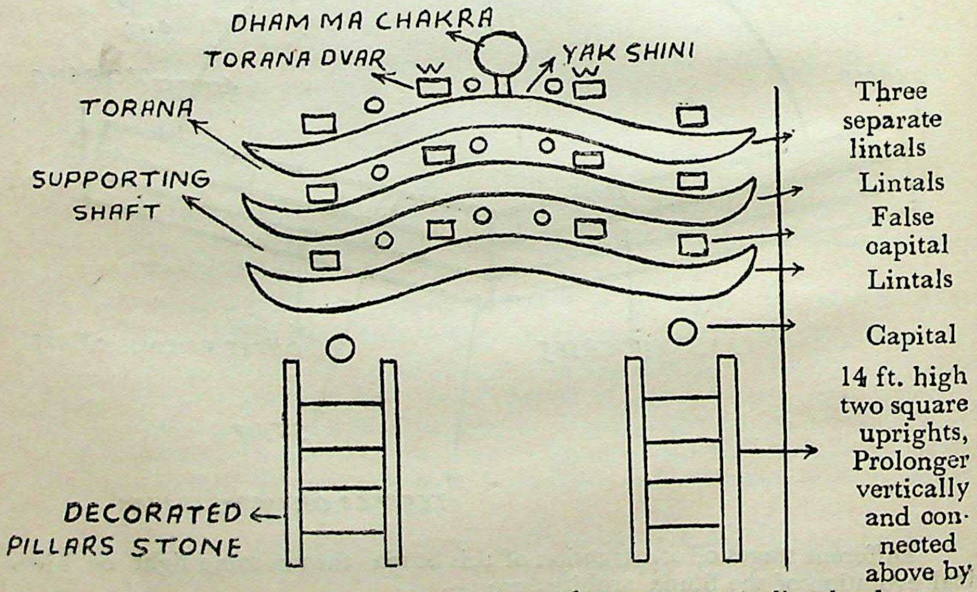
(1) Pre-Mauryan, Sakyan Stupa in all probability was a small structure.

(2) Asokan enlargement too was not gignatic.

(3) Sunga Stupa architecture was not only elaborate but also magnificient. Terrace or medhi was a Sunga innovation stone railing is unique and Toransas are highly decorated.



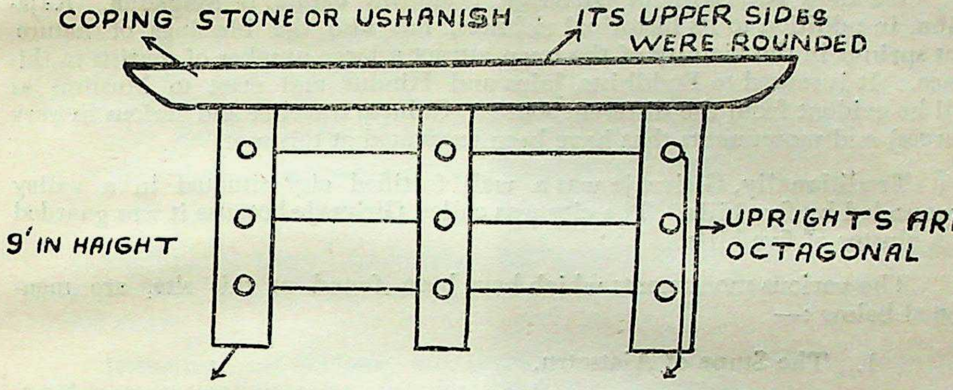
Inscriptions reveal that the ground balustrade was a gift of persons ; votive inscription testify sanctity of the place. Sanchi region was under the Sungas for a long time. But all of the inscriptions in the railing ports of the great Stupa shows that this region passed into the hands of Andhras.


DHAM MA CHAKRA
TORANA DVAR
YAK SHINI
W
W
TORANA
SUPPORTING SHAFT
DECORATED PILLARS STONE
Three separate lintals
Lintals
False capital
Lintals
Capital

14 ft. high two square uprights, Prolonger vertically and connected above by three separate lintals—between lintals are the ornamental pieces

(4) Sanchi was included in the Kushana Empire as is indicated by the inscription of Emperor, Vasishka (Vasudeva).

"It reflects more of the mind, tradition and culture, ideology of the larger section of the people than Mauryan art was capable of doing."—*Nihar Ranjan Ray.*



Uprights plain and massive stone Railing was added to enclose the Pradhakshinapath with an entrance at each cardinal point

Three horizontal barsar or groves each 2 ft. wide and separated by 3⅓" are placed at intervals of 2 ft.

"A rich world of flora and fauna finds a feeling and naturalistic expression at the hands of Sanchi artists, the elephant, deer and antelopes, the lotus creepers, pipal and the host of other trees and plants which lend their characteristic form and colour and charm to Indian art are portrayed for the first time here".—*Anand Coomarswamy.*

"The shapes and joints of railing (in Sanchi) are those usually employed by carpenters......The railing at Sanchi on account of its largeness and of its proportion and austerity of its treatment is one of the most impressive productions in the whole range of Buddhist constructional art."—*Percy Brown.*

"The Sanchi gateways are perhaps noteworthy for their carved ornamentation than their architecture."—*A. L. Bashyam.*

CHAPTER VIII

Rajgir

We know Rajagriha or Girivraja, is ancient capital of Magadha. Rajagriha, in addition to its historical richness, has also the blessings of nature. Hot springs in the vicinity of the town attract a large number of tourists in this place. It is sacred to Buddhists, Jains and Hindus and even to Muslims as will be evident from the different sources (Chinese traveller and various literary sources) and monuments that have been excavated at this spot.

Traditionally, Girivraja was a well fortified city situated in a valley surrounded by five hills. The city was called Girivraja because it was guarded by a cluster of five hills.

The various monuments which have been found at this site, are mentioned below :—

1. The Stupa of Ajatsatru.
2. Venu Vana.
3. Cyclopian Wall.
4. The Pippal Stone House.
5. Saptaparni Cave.
6. Sona Bhandar Guha.
7. Gridhakutta (Gijjha Kutta of Pali).
8. Bimbisar Road.
9. Jivaka Amravana.
10. Madhya Kuchha—Bihara.
11. Bimbisar Jail.
12. Akhara or Ranabhumi.
13. Maniar Matha.

Ajatsatru and Bimbisar both were patrons of Jainism. In addition to the above facts, came a great devotee of Buddha and set up a 'Stupa' at Rajagriha, after having brought the relics of Buddha from the Mall country.

Vena Vana was a pleasure garden of Bimbisar, just outside the valley presented to Buddha and his dtsciples, inside the garden which was converted into monastery.

We also find from the description of Hieun Tsang that there was influence of Buddhism at Rajagriha in about 7th century A. D. He also found Rajagriha in the same condition. It is further revealed from his descriptions that monasteries and Stupas existed there, though they virtually saw only their ruins.

Cyclopian wall has been constructed by King Bimbisar, which is invariably in height about from 5ft. to 6ft. and 11ft. to 12ft. and soft stone slabs have been used for its construction, and was placed in layers. It is also supported by Archaeologists that above this, there was "superstructure", as this might be of wood, but no trace of wood has been found. We know that cyclopian walls are actually outer defence wall of the ancient city of Rajagriha.

The Pippal Stone House on the eastern slope of the Vaibhargiri, there is large stone structure, people call it जरासन्ध की बैठक (a Machan or Tower). This has been identified by Fa-hian as Pippal Stone House.

Hieun-Tsang located it, towards east of Spring, where Buddha often lodged and sat in meditation (after taking midday meal). Both Samyukta Nikaya and Dhammapada, infer that this was a "visitor's house of Mahakashyapa."

1. *Buddhist works*—it is a visitor's house of Mahakashyapa.
2. *Yuan-Chwang*—a cave for Bhikshus' residence.
3. *Marshall*—"Watch-tower" for the soldiers.

Saptaparni Cave—Location.—Mahavastu locates it on the northern slope of वैभार गिरि. Yuan-Chwang also corroborates the same fact as mentioned above.

Identification.—There are different archaeologists who have given different opinions regarding the identification of this cave.

Cunningham was the first to take this problem and he identified सप्तवर्णी गुहा what is known as सोन भंडार cave at Rajagriha and stated this was situated on the northern slope of वैभार गिरी. Sona Bhandar cave was situated on the southern side of वैभार गिरी.

Beglar made another suggestion that सप्तवर्णी was situated at a spot about less below a hill, south-west of Pippal Stone House.

Stein suggested that सप्तपर्णी means seven caves and he located this site just below the Jain temple of आदि नाग on वैभाराहिल. This temple is known as अघरियाँ-घंघरियाँ. Originally we find that there are 7 caves situated in semi-circle of the hill in a row. Locally we find that there are caves known as सर्थनी might have been the corruption of old name of सप्तवर्णी.

There are two important caves—The eastern cave is largest about 55 ft. in length, 16 ft. in width and 12 ft. in height.

Marshall has suggested that this was not only a cave but structure hall built about a mile and half to the west of Pippal Stone House on northern side of Vaibhar Hill.

We also find traces of massive wall made of large pieces of stones. On the basis of walls, this structure seems to have measured 250 ft. long and 120 ft. broad (250 ft. × 120 ft.). We find the floor of building was paved with pebbles and the floor appears to be 5 in. thick, (as the suggestion of Marshall on a flat surface there was a structural building and this was the site of सप्तपर्णी गुहा.) We get the impression from the Ist Buddhist Council must have been beautiful and a large hall constructed by Ajatsatru. Thus it is proved that this structure was also constructed for this purpose by the King of Magadha.

Thus critically we find that the suggestion made by Beglar are not so much convincing than that of Marshall. It appears that Marshall to be more correct and corroborative what we find from literacy sources. It appears as the most important cave from the Buddhist's historical point of view.

Griddha Kutta (Gijjha Kutta of Pali)—Literally means "a vulture's peak and B. Ghosh makes suggestion that this acquired name because of its shape was like a vulture's beak or because vultures used to dwell at the top of the mountains. Historically speaking, many sermons of Buddha are associated with this hill. Griddha Kutta was a favourite place of Buddha where he very often visited and stayed. Two caves have been mentioned by Yuan Chwang—probably a stone house and Griddha Kutta. On the top of the hill there is a big and wide platform where some stones are fixed in ancient terrace. Most probably this cave was enjoyed by Buddha and Anand at the time of their stay on the Peak.

Bimbisar Road.—According to Yuan Chwang, when Bimbisar was once on visit, at the top of Griddha Kutta where Buddha stayed, he got this road constructed. According to him this road was about a mile and 10 spaces wide.

Some Stupas have been also found in the vicinity of the Rajagriha.

Jivaka-Amravana.—This was situated somewhere between eastern gate and Griddha Kutta hill and it is recorded in Pali work that when Jivak came under influence of Buddha, he converted this garden into Vihara and presented to Buddhist Sangh. Ajatsatru also met with Buddha in this garden. Fa-hian located this in north-east corner of the city in a large curving space. Yuan-Chwang has also corroborated that the garden was situated in the bend of a mountain wall, north-east from the old city. This particular site is full of stone walls today.

Bimbisar Jail.—Almost 200 square ft. level, ground enclosed by a stone wall, (wall is strongly built).

Akhara or Rangabhumi.—According to local tradition the अखाड़ा of जरासंघ, where he fought with Bhima for 28 days, is about a mile to the west of Sona Bhandar Cave.

CHAPTER IX

Pataliputra and Sites

Location of the city.—Its true position seems first to have been indicated in a general way by Major Rennell about 1783, as being near the modern Patna.

The city of Pataliputra was situated somewhere in the immediate vicinity of the modern town of Patna. The old city stood on the south bank of the Ganges at the confluence of the latter river with another, called by the Greeks 'Erranoboas', a name apparently intended for the river Hiranyabahu or Son. It stretches from Bankipur on the west to beyond Patna city on the east, about eight miles in length, and it is bounded on three sides by deep moats and on the fourth or north side by the Ganges.

History of the site.—At the time of Buddha's visit, that is, somewhere between the fourth and fifth centuries before our era—Pataliputra was a small village on the south bank of the Ganges and it was being fortified by the King of Rajagriha (Rajgir) as a post from where he might conquer the adjoining provinces and petty republics across the river. It is due to standing near the confluence of all the five rivers (Ganges, Gora, Rapti, Gandak and Son) of mid India, at a point of such great commercial and strategical importance and commanding the traffic of these great waterways of the richest part of India, it grew into a great city, as was predicted by the Buddha. Hiuen Tsang states, regarding it that—

> "formerly it was called Kusumpura.........afterwards......its name was changed to Pataliputra. Chinese pilgrim relates that the city was so-called because its founder married the daughter of a Patali flower. The Greek version of the legend states that the giant Hercules, the founder of Pataliputra, begot a daughter in India whom he called 'Pandaia'. To her he assigned that portion of India which lies southwards and extends to the sea."

According to the *Vayu Purana* and *Sutta Pitaka,* it was made the royal residence by Udayin, grandson of Ajatasatru. In the period of about 300—200 B. C. there was a Greek influence over the country. Latterly we find numerous evidences (such as literary, numismatic, epigraphic and monumental) that it was the seat of the most powerful ancient dynasties, such as Maurya and Guptas, etc.

We get clear reference from the description of Megasthenes that "At the meeting of this river (the Ganges) with another is situated 'Palibothra', a city eighty stadia (9.2 miles) in length and fifteen (1.7 miles) breadth. It is of the shape of a parallelogram and is girded with a wooden wall, pierced with loopholes for the discharge of arrows. It has a ditch in front for defence and for receiving the sewage of the city. This ditch which "encompassed it (the city) all round was six hundred feet in breadth and thirty cubits in depth, and the wall was crowned with 570 towers and had four and sixty gates."

In the fith century, the Chinese Buddhist pilgrim, Fa-Hian found it still a large town with many of Asoka's buildings in good preservation, and he gives a glowing account of their marvellously "elegant carving and inlaid sculpture work". It was still a seat of Buddhist learning with six or seven hundred monks and he resided there for three years, copying rare scriptures which he had searched for in vain in upper India. The Chinese pilgrim Hiuen Tsang about 635 A. D. found the city and its buildings a mass of crumbleing ruins and "long deserted."

In the seventh century A. D. the ruins of Asoka's city were still 12 to 14 miles "in circuit, although it is waste and desolate, the traces of the walls still remain". Latterly Guptas changed the capital from Pataliputra to Kannauj.

The site was explored by different archaeologists, namely L. A. Waddell. Mr, Mills, Mr. Wilson, Mr. Spooner and Dr. Altekar.

L. A. Waddell's excavation at the site.—When he excavated all the chief monuments and palaces were found towards the south of the old city. It also is evident that the area of the chief monuments was bounded on the north and on the south by two great artificial mounds "Like little mountains".

Hermitage Mountain.—The most northerly of these artificial hills was the hermitage "mountain" raised by Asoka for his young brother, Prince Mahendra, corresponds to Pilgrim's accounts, an artificial hill with a cell in a 'solitude' to the north of and near the palace (mentioned by L. A. Waddell).

Five Great Stupas.—The most southerly of these great mounds was the five great stupas which Asoka built to enshrine Buddha's relics, and which Hiuen Tsang described as "lofty.........at a distance they look like little hills". General Cunningham had conjectured, the first and greatest of all the stupas which Asoka built to enshrine Buddha's relics, Hiuen Tsang describes, "Its foundation walls are sunk and it is in a leaning, ruinous condition." This is made of carved stone and has a surrounding Pradakshina Path. This was the first of the 84,000 (stupas) and Asoka Raja erected it by the power of man in the middle of his royal precinct. It contains a 53 centilitres of relics of the Tathagata (Buddha). And Fa-Hian noted that it was 300—400 paces south of the hall. It resembles the Shiv-Dagon Stupa of Rangoon. It was beehive form monument.

It contains inscription of immense historical importance. Some disciples of little faith talking together argued thus, "In old time Nanda Raja built these five stupas as treasure places for his wealth".

Five great stupa mounds.—Fa-Hian states, "by the side of the stupa of Asoka there has been built a Mahayana, monastery very grand and beautiful, there is also a Hinayan out, the two together containing six hundred or seven hundred monks."

Bhikna Pahari.—The hill was situated towards the north of the large mounds. L. A. Waddell illustrates that—

> "This hill found to be an artificial mound about twenty feet high and about a quarter of a mile in circuit, but consisting apparently of brick ruins, not stones, although three large blocks of stone, nearly a cubic yard each, lay on the surface, about a hundred yards to the north-east, and other large stones near its base. But the most curious thing which I found was that a rude image which stood on

> the top of the great mound is called 'The Mendicant Prince' (Bhikna Kunwar). This image is over six feet high and differs from the ordinary conical mound idols of India."

L. A. Waddell found, to the north of the other great mounds at Patna, an artificial hill with some huge blocks of stone near its base, and the names (which were inscribed on the stone) themselves denoting 'the hill of the Buddhist mendicant, and the Mendicant Prince'.

Panch Pahari (the five hills) was situated to the south of Patna. Once Emperor Akbar ascended the Panj Pahari, which was opposite the fort. This Panj Pahari is a collection of five 'domes' (Gumbaz) which the infidels in old times constructed with hard bricks (placed) in layers (or rows). Several sculptured slabs of Asoka's epoch have been found at the same area.

Jain temple was situated to the north-west of the Stupa (Kukkutarama). It contains an inscription and referring to a well-known Jaina saint of ancient Pataliputra who lived in the third century B. C. and containing the name Pataliputra.

'संवत् १८४८ वर्षे मार्गशिर वदि ५ सोमवासरे श्री पाडलीपुर वास्तव्य श्री सकलसंघ समुदायेन श्री स्थूल भद्र स्वामिजी प्रसादस्य कारापितं कार्य्यस्या ग्रं सूरी श्रीतपागच्छीय श्राई : लोढा श्री गुलाब चदंजी प्रतिष्ठितं सकल सूरिभि : ।"

(Text, Jain temple at Kamaldah)

Kukkutarama.—It is one of the oldest monasteries of Pataliputra, which lay to the south-east of the city, is said to have been built by Asoka and was a "pattern of majestic construction". It was also called as the Monastery of the Cook'.

Ashokarama.--It was built by Asoka. There have been found several other terraces of brick ruins, at its southern border of the higher mound's ruined stupa and these brick ruins also surrounded the above stupa, great mound of the Chhoti Pahari, a small temple with fragments of Buddhist images, and a portion of carved basalt facing of a stupa, traces of a broad stone pavement (to the east of terrace of brick ruins) and this pavement, consisting of huge flags of stone about 2 to 3 feet long by about 2 feet broad and 2 inches thick, three to four feet under the surface, and over about a square quarter of a mile) ; Bara Pahari or the great hill (probably represent the "little mountain, built by Asoka for his great high Priest, Upagupta) ; Punch marked coins (of copper and silver), Gupta coins (on which inscribed श्री आरोग्य विहार भिक्षु संघस्य Ashoka coins, long sword and knives, arrow head, some other metal implements, broken pots and complete wooden chariot wheel and small pieces of polished sandstones.

The popular shrine of the 'city goddess' (Patan Devi) further to the west doubtless also stands on part of the old city, together with the higher lying ground by Bhikna Pahari towards Bankipur.

In 1876 at a depth of some 12 or 15 feet below, the swampy surface, discovered the remains of a long brick wall running from north-west to south-east. This wall was probably extended some hundred yards. Not far from the wall and almost parallel to it was found a line of palisades, the strong timber of which it was composed inclined slightly towards the wall. At the ancient level of the place, appeared to have been some sort of outlet for two wooden pillars, rising to height of some 8 or 9 feet, and between which no trace of palisade could be discovered. These all traces have been found at the door or gate posts of the main city. The traces of these old walls still exist was recorded in 1877.

At a depth of some 18 feet below, the further traces of these old wooden walls were found by L. A. Waddell in 1892. About 200 yards to the north of the Agam Kuan and the western border of the village Tulsi Mandi, there further were found, a cluster of about twenty-five to thirty beams, and by the side of these beams, had exposed, a heap of large roughly splintered stones each about two feet in diameter. Megasthenes has mentioned the site as "one of those numerous towers". Some portions of the beam (Palisade) were discovered by Waddell, as depicting the wooden fortification of Kapilvastu.

Further digging of Waddell, to the north-west of Kumarahar, about sixteen feet below the surface, had exposed, a line of several erect beams running east and west. The beams were of Sal wood about eighteen feet long by 14″X 12″ and they evidently formed the northern boundary of a canal or old armlet of the Son. Further to the south-west of Kumarahar, there were found, a similar group of enormous beams about eighteen feet below the surface. This resembles like a tower, for defence. Further on the site of the palace were found the fragments of pottery and bricks.

Kumarahar. L. A. Waddell excavated, inside the courtyard of the owner of that village, Shaikh Akramul-Haq, where that ancient pillar carved in deep relief had been found. The owner of the village had presented to Mr. Waddell, for Government, portions of a Buddhist railing and a few other sculptured stones. Mr. Mills found here, a winged griffin sculptured in white sandstone, 30 inches long. L. A. Waddell states that "A large wall wa s struck about twenty yards to the west of the courtyard, at six feet below the surface. It ran north and south, was 3½ feet thick, and its bricks were of the earlier mediaeval kind, measuring 13″×10″×2″. Its foundation was reached at 8 feet below surface. It formed portion of a large building, possibly a Vihar, with a plastered brick pavements, some yards further north but nothing else noteworthy was found on carrying the trenches down to the mid level. The whole or consists of brick foundations." He further tells us that on a little mound lies the coping stone of a Buddhist railing. There have been found of the great Asoka pillar to the south of the site. South of the landlord's house, structure of large bricks 18″×11½″×2″ was revealed by Waddell, about twelve feet below the surface, probably indicates once a building above ground. Towards the north-west of the site, Waddell excavated a subterranean passage, about twenty feet below the surface, and also running north-west, in direction of Bhikna Pahari.

Asokan pillar. The most important find of all, perhaps, at these excavations at Kumarahar was the discovery of a broken Asoka pillar in the field, at its north-west corner between the Chaman and Kalu ponds, and adjoining the Grand Trunk Road and Railway line. There have been found about twelve feet below the surface, a large fragment of Asoka pillar, which was three and a feet long and nearly two and a half feet in diameter, giving a circumference of about 7 feet 7 inches. It lay in the north-west corner of a rectangular wall built of the above-noted large bricks, and it rested on a stratum of broken pieces of bricks and mortar, together with numerous other splinters of its stone. These were scattered over the old surface level, averaging about twelve feet below the present.

In the renewed search of January 1897, there have been found other several uninscribed fragments. Between the two old ponds and adjoining the mass of mediaeval brick building on the south side of southerly pond, where too lies the coping stone of a Buddhist railing and the rows of brick cells on either side fringing both ponds, even though these cells seem to have been built in mediaeval times after the destruction of the pillar.

The first and most southerly pillar stood at the side of the great relic Stupa by the side of the stone bearing Buddha's foot-prints, and over half a mile south of the city. It was about 30 feet high and of great circumference, and it bore at Hiuen Tsang's visit a "mutilated inscription "

The other and more northerly pillar was "to the north side of the palace, 300 or 400 paces north of the first pillar", says Fa-Hian, and it was several tens of feet high, or more than thirty feet, "with a lion on the top of it". It was the 'Nilc' or 'hell-pillar' and was constructed by Asoka before his conversion to Buddhism. This pillar was discovered in 1836 at Buddha's birth place. Hiuen Tsang described it as having been done by 'a wicked (thunder) dragon'.

We got clear references from the pilgrim's account that the fanatical Brahmanist, King of Western Bengal, Sasanka, had about twenty years before overran Pataliputra and Gaya and destroyed as far as he could the **Buddhist** monument. But Hiuen Tsang makes no mention of the destruction of the pillar beside the foot-print stone of the Buddha.

The eastern border of fringing the Sivai lake has three Hindu temples each containing portions of Buddhist images or Buddhist railings, and an interesting sandstone relief of the Sun God in quasi-Greek style. The posts of this railing are of two kinds : one bears animals and the other kind of posts bears carved human figures. Its cross-bars are rectangular in shape. Coping stone are of a fine grained whitish sandstone. These coping stones bear numercus artistic skills, designs, shapes and mythical legends. At Sandalpur, on the northern border of this area also consists mostly the same fragments.

Kumrahara is probably a corruption of Kumar Vihara. There have been also excavated two old tanks' Kalu tank (measured about 100 yards) and Chaman Talab (200 × 250′). Barrel discovered here in 1-922-33 and brought to light a new fragment, that is known as Kalig sandstones. Spooner has also brought to light (in the year 1930), remains of some pillared Hall, and ruined brick walls, at the depth of some 7′ below the surface level and probably belong to the later Gupta periods.

Bulandhi Grove. To the south of Sandalpur is a promising site, and seems to contain of some those palaces with marvellously ornamented walls of stone, the large stones to which Fa-Hian refers. This celebrated stone bearing the foot-prints of Buddha had the legendary history. This stone was afterwards enshrined in a temple built by Asoka, within his royal precincts. The chronicler relates that the stone was broken and defaced by the iconoclast Brahmanical Raja Sasanka, who threw it into the Ganges, but Waddell suggests that "it came back to its old place". It was "a great square stone", and the impression was of the right and left foot, each "about 1 foot 8 inches long and 6 inches broad" for it was customary to represent Buddha physically as of heroic size.

The stone was two and a half feet square by two feet deep and just such a stone as might be a stepping stone at a ferry, each about twenty inches long about six inches wide and it bears marks of chiselling on its upper surface and sides.

L. A. Waddell states that "this rough block resembles all the really ancient rock-marked 'foot-prints' of Buddha such as at Mount Uren all of which possess a rude naturalness, whereas the neatly chiselled 'prints' on basalt or marble blocks at Bodha Gaya and elsewhere are flagrantly artificial and mostly modern."

Other finding objects are, some beautiful colossal capital figures and old copper and bronze coins.

In the words of Waddell, we can illustrate that "It is adorned in Greek style with the typical beading and honey suckle, and yet it is found at the very headquarters of Asoka himself and by its artistic workmanship and the depth at which it was found is probably of Asoka's own age."

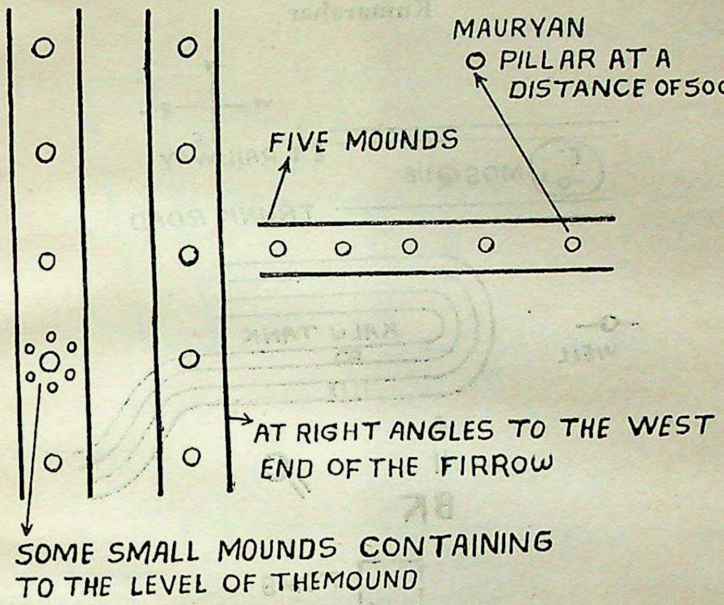
Spooner explored at this site and brought to light a "Hall of hundred pillars". This pillared Hall might be a Mauryan palace or as monastery for living the bikshus (Buddhist monks). There are 8 rows of pillars with 15 pillars in each row, fitted in the deep of the earth, from where they cannot be easily taken out. These pillars are highly polished, smoothened and made of wooden beams. But Altekar has suggested that these pillars are only smoothened but not of highly polished. At the level of the Hall, a thick layer of ash and wooden stumps mixed with charcoal, discovered by the excavator at this place, in the depth of 8′ below the level of the surface of the Hall.

According to Altekar all these objects, that are found here, belongs to wooden floor of this Hall. This ashy layer which govern the entire area of floor represents the "Mauryan Pillared Hall". The stump broken pillars, which have been excavated here by the excavators, resembles roof of a supporting pillared Hall. Spooner measured this pillar as, about 23′ in height, whereas Altekar measured as 32.5′ in height. About 9′ blow this pillar, there is still preserved the surface of the floor of the pillared Hall.

Altekar has observed that when the whole of the lower portion of the pillars were strongly ground on the soil, and which is totally invisible, then how we may presume that it was highly polished. This is a very important criticism that has been adopted by the Altekar, but still it does not bear a reasonable ground.

Spooner dug up at some other places, at the depth of 30′ below and somewhere went down even up to 100′ in depth, but except the "Pillared Hall of 100 Pillars, no trace of these pillars found in these heaps. Archaeologists as well as other scholars have suggested that this was a first Mauryan building, which had been erected on this very spot. So most of the scholars are inclined to think that these remains are of Mauryan Pillared Hall.

In the south of this 'Pillared Hall' about 50′ below the surface of the ground, there have been excavated "7 wooded platforms", each platform is 30′ in length, 5′ 4″ in width and 4′ 6″ in height. These platforms were made parallel to each other and extending from east to west and is preserved in well condition. The surfaces of these platforms are quite smooth and supported by uprights or wooden posts. These uprights go up even above the upper surface of the platforms and 5′ 7″ below the base of the platforms.



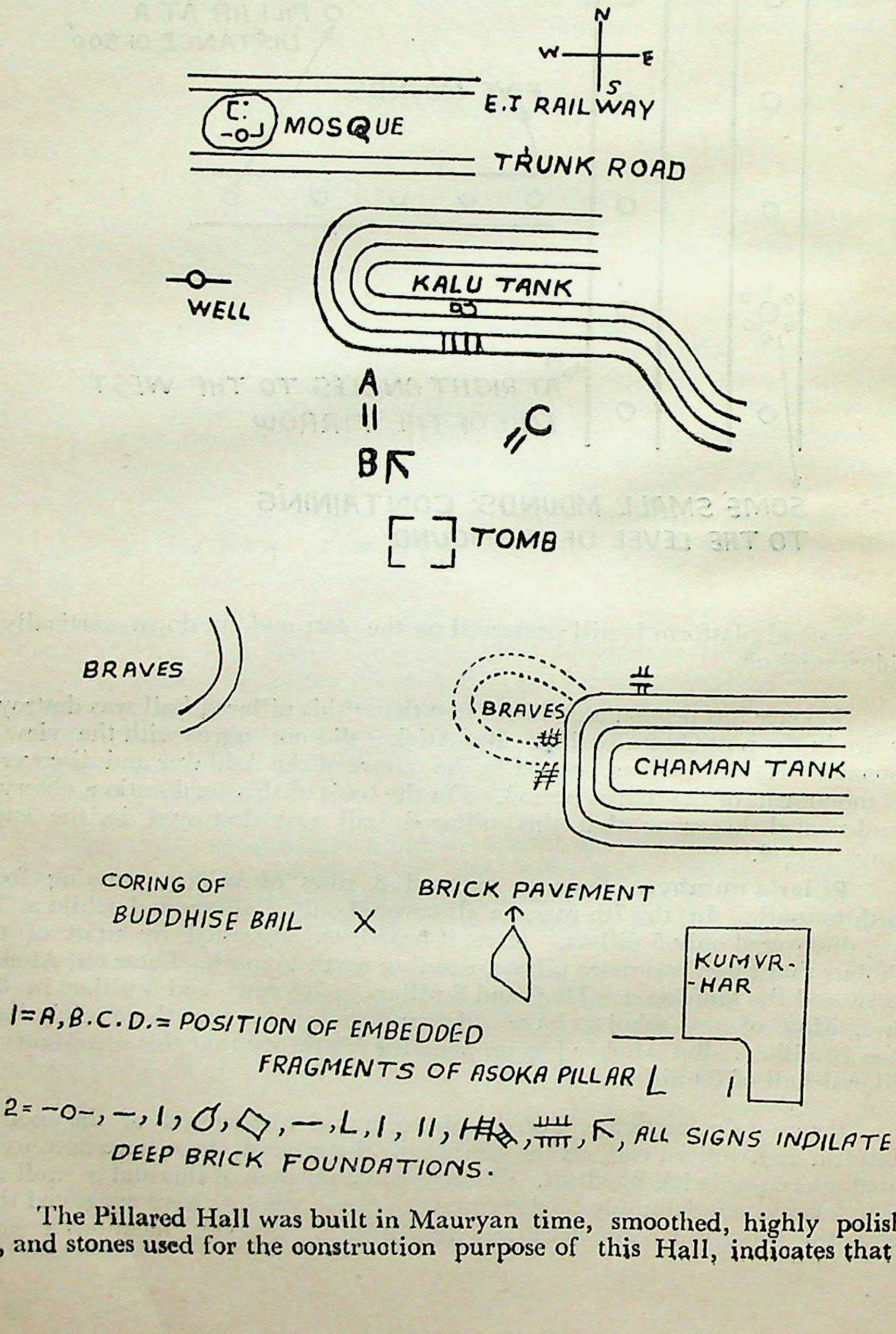
Second platform is still preserved on the east and cut down vertically in wide semicircle.

Spooner has propounded his theory that "this pillared hall was destroyed by fire in the post-Gupta period. But Atlekar did not agree with the view of Spooner. He himself excavated in the above of the Ashlayer and discovered the monument of the Sunga period. On the basis of this exploration, observed or advocated his view that this pillared hall was destroyed in the early Sunga period.

Pillar's number. Spooner exposed 8 rows of pillars, running from north to south. In the 7th row, he discovered only 7 pillars and while at 8th row, discovered only 5 pillars. Here, it has been suggested by most of the scholars that there was more pillars, running north to south. Later on, Altekar discovered the same area. He found 3 pillars in 7th row and 5 pillars in 8th row. Most of the scholars have advanced their views that there might have been 10 pillars. But Altekar has propounded his theory that this was Mauryan pillared hall of 80 pillars.

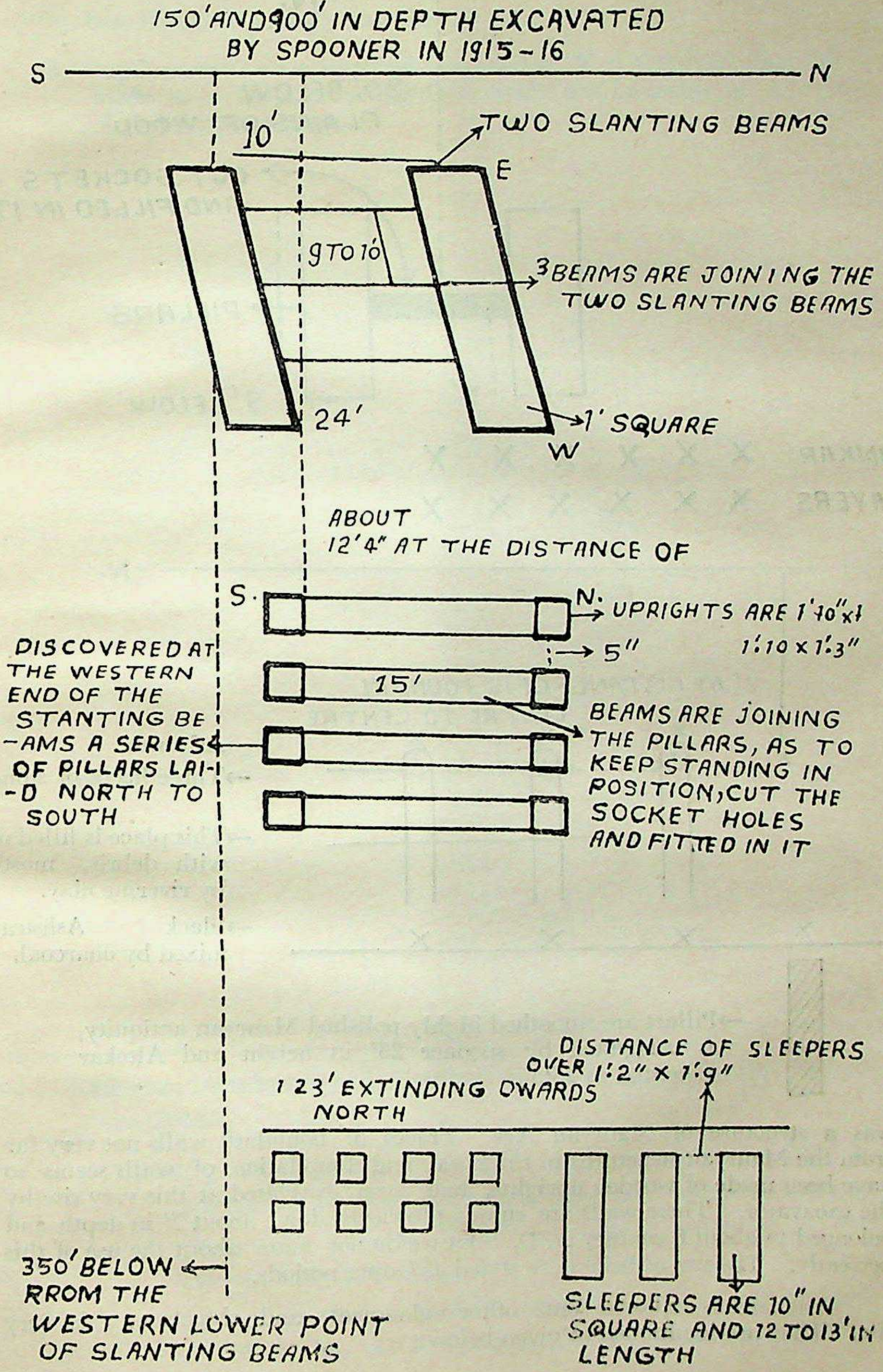
Between the western end of the platform and eastern end of the another platform and western end, on the surface of the ground, there have been excavated a circular brick lined pit. What was the purpose of this and as well the pillars, could not definitely be determined. Some scholars have suggested that below this platform some treasure was hidden. Spooner mentions a solid structure without any captivity. During his excavation, Altekar has suggested that it is a very smooth structure and probably supported by a broad staircases. Near about the pillared hall and below the Mauryan monument discovered a late structure and probably of Kushan period.

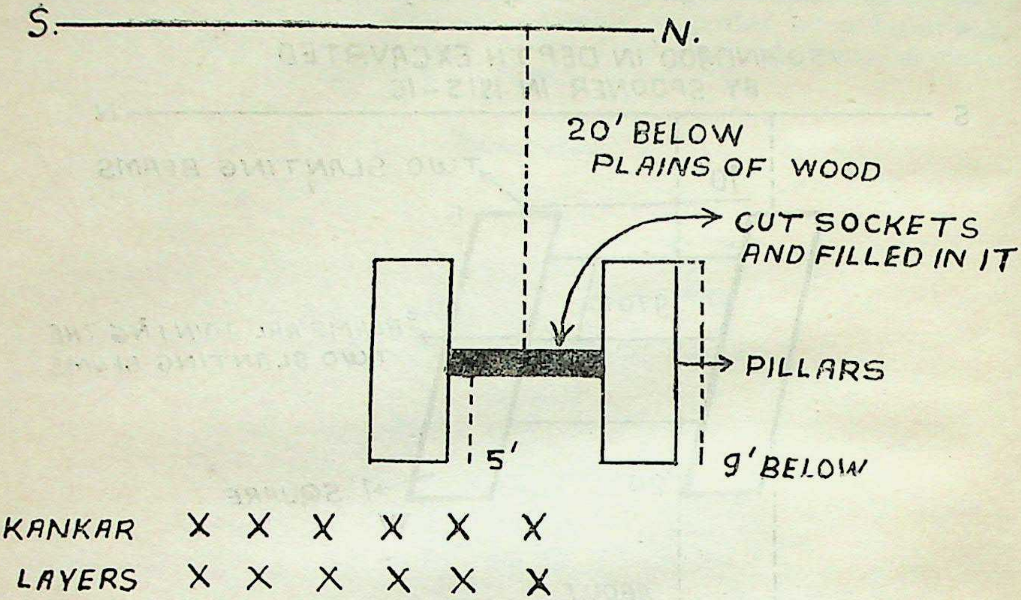
Kumarahar

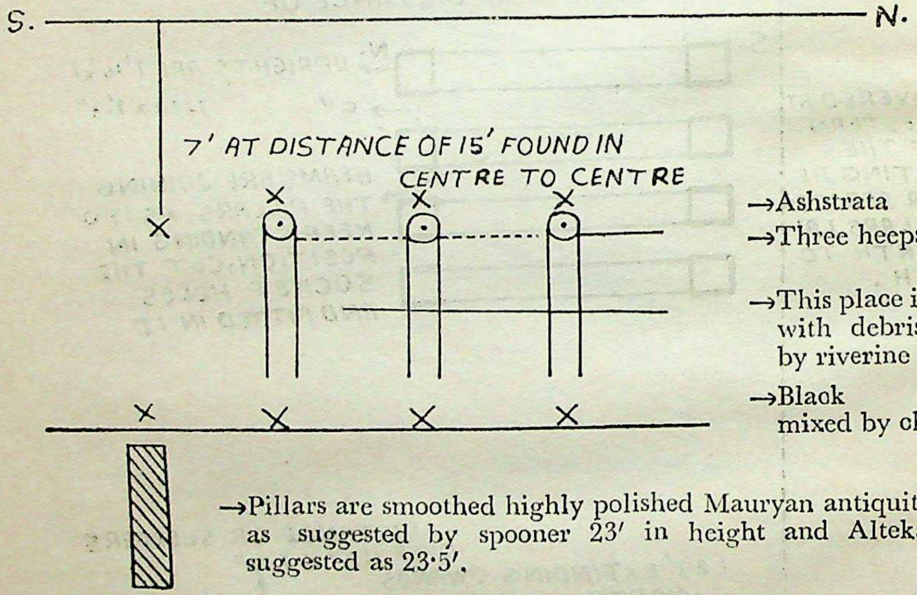

N
W
E
S
E.T RAILWAY
MOSQUE
TRUNK ROAD
KALU TANK
WELL
A
B
C
TOMB
BRAVES
BRAVES
CHAMAN TANK
CORING OF BUDDHISE BAIL
X
BRICK PAVEMENT
KUMVR-HAR
1=A,B.C.D.= POSITION OF EMBEDDED FRAGMENTS OF ASOKA PILLAR
2= –o–, —, I, ∂, ◇, —, L, I, II, ⊞, ╥╥╥, ⇱, ALL SIGNS INDILATE DEEP BRICK FOUNDATIONS.

The Pillared Hall was built in Mauryan time, smoothed, highly polished, and stones used for the construction purpose of this Hall, indicates that it

Bulandibagh *(Siructure of Mauriyan Monument)*


150' AND 900' IN DEPTH EXCAVATED BY SPOONER IN 1915-16
S
N
10'
TWO SLANTING BEAMS
E
9 TO 10'
3 BEAMS ARE JOINING THE TWO SLANTING BEAMS
24'
1' SQUARE
W
ABOUT 12'4" AT THE DISTANCE OF
S.
N.
UPRIGHTS ARE 1'10"x1 1'.10 x 1'.3"
5"
15'
DISCOVERED AT THE WESTERN END OF THE STANTING BEAMS A SERIES OF PILLARS LAID NORTH TO SOUTH
BEAMS ARE JOINING THE PILLARS, AS TO KEEP STANDING IN POSITION, CUT THE SOCKET HOLES AND FITTED IN IT
DISTANCE OF SLEEPERS OVER 1'.2" x 1'.9"
123' EXTINDING OWARDS NORTH
350' BELOW RROM THE WESTERN LOWER POINT OF SLANTING BEAMS
SLEEPERS ARE 10" IN SQUARE AND 12 TO 13' IN LENGTH


S.
N.
20' BELOW
PLAINS OF WOOD
CUT SOCKETS
AND FILLED IN IT
PILLARS
5'
9' BELOW
KANKAR
LAYERS


S.
N.
7' AT DISTANCE OF 15' FOUND IN
CENTRE TO CENTRE

→Ashstrata

→Three heeps of stones

→This place is filled up with debris, mostly by riverine clay.

→Black Ashstrata mixed by charcoal.

→Pillars are smoothed highly polished Mauryan antiquity, as suggested by spooner 23′ in height and Altekar suggested as 23·5′.

was a structure of Mauryan Age. Traces of boundary walls not very far from the Mauryan structure, in thickness and foundation of walls seems to have been made of wooden uprights, had been excavated at this very site by the excavator. These walls are running towards down about 7′ in depth and belonged to about 6 century A. D. But we do not know about the use of this perfectly. The use of bricks are styled as Gupta periods.

Altekar has explored some other monuments and objects at this very site. They are mentioned as given below :

(1) Arogya Vihara.

(2) Post-Mauyran period's buildings.

(3) Gupta period's seals, in which inscribed as 'श्री आरोग्य बिहार भिक्षु संघस्य' made as a hospital for Buddhist monks and indicates as a centre of Buddhist learnings.

Note : Ramapur, Bahadurpur and Pirthipur are also the sites of the Pataliputra (Patna).

"Among famous places, busy marts and emporium, Pataliputra will be the greatest ; (but) three perils will threaten it—fire, water, and internal strife."—Buddha's prophecy in the Tibetan and other scriptures. "Hercules was the founder of not small number of cities, the most renowned and greatest of which he called Palibothra". *Dioderus the Sicilian, Hist.*, iii, 3.

CHAPTER X

Dhammek Stupa

1. It is a soild structure rising up like a cylindrical tower—diametre 93 ft. at the base and it is 128 ft. in height.

2. Below this Stupa there was probably another Stupa and hence if we take the measurement from its base it goes 143′ in height.

3. It consists of a circular drum made of stone and rises upto a height of 36′ 9″.

4. It as no basement stones led up by clamps which have been used to make it more strong.

5. Above this drum the cylindrical structure made of bricks ; it is notable that it could have been covered with stones but now they are not visible.

6. The drum has eight phases in each there is nich to provide—image have not been found in position and so correct purpose of niches cannot be ascer tained.

7. Below the niches the base is adorned with a quite broad belt of ornaments and design—this is the most typical type of tug in this Stupa.

8. The ornamental belt is divided into a number of broad and short belts. In each there is a different design cut all round the Stupa, containing intricate patterns.

9. No inscription found but at the basis of the floral pattern *viz.*, decorative belt it is attributed to the Gupta age—the date is also they determined—the bricks used in upper part also support the confidence of date.

10. Carving is extremely beautiful, vigrous, and magnificient example of large scale surface decoration. Such examples are rare—Gupta sculptures thus had attained high scale skill in designs and decorating, trong pattern in large surfaces ; thus is finest specimen of decorative wall of the Gupta period.

11. General Cunningham shunk a shaft found a stone slab at a depth of 3′ an inscription contain words of Buddhist creed which is assigned to 6/7 century A. D. at ground of palaeography. Thus slab cannot be of the same age as that of Gupta at 110′ he found brick work of very large bricks assigned to 300 B. C.—such bricks were used in Mauryan period. They must have been a Stupa erected by Ashoka as revealed by Yuan Chwang. Commorative Stupa concerning same event of the life of Gupta successive construction was in vogue. Carving belts are incomplete on certain sides and it seems that Stupa must not have been completed.

Name.—The present name is derived from Sanskrit word 'धमच्छ' (pondering of law). On the basis of epigraphic evidence it is opined that the original name was "Dharmachakra", and later on it became "Dhamak" and "Dhammek" is further corruption of the original name—two different suggestions or the nomenclature of the Stupa.

CHAPTER XI

NALANDA

Location.—It is a famous city of ancient Magadha. At present it is in Bihar Sharif (south division of Patna district). Nalanda was a suburb of Rajgriha, because it is situated a few miles to north-east of ancient Rajgriha.

History.—No reference to Nalanda is found in pre-Buddhists literature. According to Yuwan-Chwang, "the city was called Nalanda after a Naga of that name, resided in the tank of that city". Fa-hi-an visited here in 5th century A. D. but did not mention any monastery establishment at Nalanda. We learn from the Buddhist resources that Sariputta and Moggalan were born here and died also here. Probably after their death, Stupas were constructed at this site. Tibetan scholar. Taranath has recorded few facts. From his writings. we learn that Emperor Ashoka came here and he worshipped the Stup of Sariputta, and besides this, he also erected a temple at Nalanda Most probably this is the earliest reference of erection of a temple at this site and in that case we may regard him as the founder of Nalanda Vihar. This also confirms from Singhalese writing of Nikaya Sangraha.

Nalanda had no connection with Brahmanism. We learn from the Jain sources, that Mahavira had spent the 'Rainy-Season' (Varshavasa) at night at Nalanda.

Hiranand Shashri (modern scholar) has suggested that the city acquired name Nalanda, on account of Nalas (lotus stock) and in support he had said that here today many lotus ponds are found in that locality with flowers, and therefore, city acquired name Nalanda.

In Shunga period also Nalanda was well known. Taranath describes that a lady came from Nalanda to meet with Pushyamitra. He also recorded that Nagarjuna was a famous Buddhist scholar, flourished in 2nd century A. D., and he began his study at Nalanda. But we also get references that latterly Nagarjuna became the head of Nalanda. A Brahman probably name as Vishnu, contemporary of Nagarjuna, built 108 temples at Nalanda.

Now we find from the statement of Taranath that Nalanda was a famous centre of Buddhism and it still enjoying its reputation later on. We find from the recorded account of Nagarjuna that in 2nd century A. D., Nalanda was a centre of Buddhistic learning and latter on became, a centre of learning (University).

Itsing, who came in 7th century A. D., states that the city was named after Naga-Nanda. From this fact it appear that the city was connected with Naga in the 7th century A. D.

Yuan Chwang has recorded a tradition, according to that, the site of this city was purchased by 500 merchants for some gold pieces. Even this city was represented to Buddha, who preached at this site to the monks. When merchants had purohased the site in ancient time, for a so highly gold pieces, indicates the anoient importanoe of the site.

We get olear evidenoes from these above aooount that in 2nd oentury A. D., there must have been existed, building, Vihars. monasteries, and temples, but the excavations at the site, do not reveal anything earlier than the Gupta period. Earliest datable finds from Nalanda are, the copper plate insoription of Samudragupta, coins of Kumar Gupta and olay seals of later imperial Guptas. Yuan Chwang had recorded that a number of Gupta rulers from Kumara Cupta to onwards built monasteries at Nalanda.

After Gupta period, we find some more important evideoces, which olearly points out the patronage, extended to the Nalanda Bihar. Chif among them are :—

(1) Seals of Maukharies Kings.

(2) Stone insoriptions of the time of Yashovarman's reign.

(3) Seals of Harshavardhana.

(4) Seals of Bhashkar Verman and other neighbouring kings.

From the writing of Vuan Chwang we know one 80 ft. high oopper image of Buddha, whioh according to Yuan Chwang was set up by Purnavarman, who was the last king of the dynasty, of 6th oentury A. D.

Harshavardhana, undoubtedly, helped Nalanda monasteries, considerably by oharity as well as extending his royal patronage. According to Hiuen-Tsang, he built a monastery of brass, which was under construction when Hiuen Tsang visited Nalanda. He also recorded that Harshavardhan remitted the revenue of about 100 villages as an endowment to Nalanda. It is also recorded that about 200 house-holders of these villages contributed the required amount of rice, milk and butter to Nalanda Vihar.

Harsha, as stated by Hiuen-Tsang, had great regards for Buddhism. Monks of Nalanda and he held them suoh high esteem that he called himself as their servant. We know fully well that in the meeting held at Kannauj, he called 1,000 monks from Nalanda. This faot that Nalanda convert would send so muoh monks, goes to show that most probably, it was the best period of its history.

By the time of Harshe, as we know from different sources that Nalanda had become very famous and its name and fame had spread all over the country. The fame porticularly, as centres of Buddhist learning and education. This is why, we find that hardly after 30 years of the departure cf Hiuen-Tsang, nearly dozen of Chineese and Korean travellers visited Nalanda for studies. It attracted the people of abroad on account of its own virtue. Itsing, who visited India and stayed at Nalanda for a long time, recorded that there were 8 halls and 300 apartments in monasteries at Nalanda.

Besides, the number of residential monks was more than 3,000. He has also statad that Nalanda Vihar was in possession of 200 villages, whioh was bestowed to Nalanda by various Kings. Yuan-Chwang has speoifically stated that there was a very striot rule of disoipline among the monks of Nalanda Vihar.

Then we find the inscriptions of the royal Paul rulers namely Dharma Paul Deo and Deo Paul Deva. Thus we find the prosperity and fame of Nalanda from 8th to 12th century A. D. Paul rulers were staunch Buddhist, therefore, we have every reason to believe that Nalanda must have continued to prosper during that Paul rulers. During that period the glory of Nalanda continued to increase and particularly it raised to be the famous centre of Buddhist learning and Sanskrit culture.

Epigraphic sources reveal that during the time of "Deo Paul Deo", even the rulers of far of lands like Java, Sumatra, were also attracted by the grandeur and fame of Nalanda. Moreover, records during the reign of King Mahendrapal of Pratihara dynasety of Kannauj, show continued prosperity, which Nalanda enjoyed with all blisses and which was chiefly on account of the reasons that Nalanda had enjoyed the royal patronage for considerable period under| several dynasties. In this connection Chinese traveller has recorded the fact as under :—

> "A long succession of Kings continued the work of building, using all the skill of sculptures, still the whole strictly marvellous to behold."

Yuan-Chwang describes the sky kissing buildings of Nalanda. University that are four storeyed and its towers are kissing the sky as well rest over the sky.

As this stage we have to remember one important fact that Nalanda situated in Magadha, but even when the power of Magadha began to decline the prosperity of Nalanda continued and this process continued upto Mohammedan's conquest. It may be mentioned here that final destruction of Nalanda's monasteries was brought by Mohammedan King Bakhtiar Khilji. His plunder of Nalanda did not leave anything. Buildings were burnt and library was reduced to ashes. In fact, we are told that no Mohammedan Kings had done such irreparable loss to ancient inheritage of this country than Bakhtiar Khilji.

The monument was followed by construction of monasteries by later Gupta Kings, what is recorded and enlisted by Yuan-Chwang as follows :—

(a) Budha Gupta,

(b) Tathagat Gupt,

(c) Baladitya,

(d) Bajra,

(e) King of mid-India, generally identified with Maukharies kings, mainly because a large number of seals of Maukharies at Nalanda have been found.

Establishment—It set by Purna Varman. A building where a 60 ft. high image of Buddha made of copper was installed. Another Chinese pilgrims mentions, that a building was built by Shakraditya. According to Yuan-Chwang, Emperior Harsha, also built a Vihar Sangrahalaya and a high wall around- the building. In fact, Chinese pilgrim Yuan-Chwang gives a vivid description and said that monasteries were multi-storeyed, high, majestic in their science and height, adorned with towers and turrets, approaching ports of some hills and covered with clouds and mist. Thus we find that observation mode by "Yuan Chwang" is rightly corroborated by "Nalanda Stone-inscription" of Yashovarman.

In this inscription he has stated that "Row of Monasteries have appeared to be the Shikhara Shreni [शिखर श्रेणी] looking the clouds. In other words, all the buildings were multi-storeyed and sufficiently large. Specially the building where "Image of Buddha" was installed, was 6 storeyed high. 300 ft. high buildings were built by Baladitya.

The whole estruaries of Nalanda was surrounded by a lofty wall, having only one gate. There were different balls and monasteries stupas, within the all was known as Northern Maha Vihar (N. M. Vihar).

Modern Archaeologists try to identify the building with ruins exposed of excavation, but Archaeologists got with little success, because many newly buildings constructed and old ones are modified and enlarged, so it is rather difficult to identify from ruins of excavation. Itsing mentions, 8 Halls and 300 apartments were made of briks and 3 storyed height. We get information from the account of Taranath, that Nalanda was a seat of University besides college building. It has a best residential accommodations and a grand liabrary.

According to chronicles great liabrary of manuscripts of Nalanda was housed in three palatial buildings :—

(a) Sea of gems,
(b) Ocean of gems,
(c) Delighter of gems.

It is clear, by the excavations that the buildings of Nalanda were destroyed by fire. In connection with Maha Vihar, there was found an inscription (copper plate inscription) of Deo Paul, of the 9th centnry A. D., mentions that Shailendra King of Svarn-Dvipa, also constructed monastery at Nalanda and he had requested his friend Deva Paul to make a gift of 5 villages for the maintenance of the monastery. The various observations, that has been made by the Chinese and Tibetan historians about majestic buildings that had been exposed of during the course of excavation. But it is our misfortune that excavation. But it is our misfortune that excavation undertaken after about 1000 years, from time when Nalanda was flourishing. We cannot have the same glimpeses as we have from 'Literary, Epigraphic and Chinese' accounts. Only a small area had been excavated. Excavntion has made so far, exposed the following menuments—

(1) Main Stupa,
(2) Number of Viharas,
(3) Number of Temples,
(4) Besides, a large number of Sculptures and Sealings.

Monastery—Monasteries are 11 in number. Monastery No. IA and IB force towards North and all the rests face towards west. They are all constructed in one straight line, extending north to south. All the monasteries are separated from one another, by a narrow passage, running east to west. Monastery No. 11 in the extreme north is in a dilapidated condition.

From excavations, it is revealed that that there were many signs which inculcates that these buildings were destroyed in great fire. All the buildings particularly the monasreries Nos. 2 or 3 strates that these buildings were occupied and re-occupied in different periods.

Monastery No. 1 consists 9 layers and each strata found with concrete pavement. 9 layers indicates that this was constructed in 9 times. Monastery was Made of well burnt bricks. Walls are of enormous thickness, between 6′—6″ to 7′ 6″. This thickness in technique indicates not only strongness rather multistorey. Walls are generally plastered (plaster was made in a thick layer).

Normal Plan :

(1) In centre-courtyard.
(2) Running Varandah.
(3) Behind it there are cells.
(4) Central Entrances, in the western wall of the monastery.
(5) Entrance are approached by the flight of steps in the front.

Common feature of all the monasteries are one side of entrance, there is "secret chamber" enclosed by wall from all 4 sides, There was only small opening into this chamber, from the cell just opposite it on the inner side. These secret chambers may have been used for storing purposes. Access to which was provided by narrow and low opening in the wall of the cell, in front of it. Along with courtyard, there was a verandaha, on all the four sides. The floor of varandah was slightly high than courtyard. Varandah roof was rested on pillars, which were fixed in sockets, provided in its floor. Monastery No. 11 is rested on 25 pillares. All the pillars in well preserved condition are not found. These pillars may have been 7—8 ft. high.

Behind the verandah, there is a row of cell, on all the four sides. Most of the cells were made for living of the monks. Cells were made for sometimes single and sometime double seated. Large niches (in cells) served as almirah for monks. There is a central large cell, just opposite to main entrance probably shrine chamber. In some cases we find that the shrine chamber, was built in the centre of courtyard. Monastery No. 1 has a large shrine in centre of the courtyard. We find in the centre of the courtyard, there is a drain for discharing the water outside. In some case we find, in the courtyard. We find ovens in the courtyard and also in the verandaha, may have been built either for cooking purpose or for some practical demonstration. For going up, we find stair cases generally in south-west corner. Corbelled arches and roofs are volted.

This is the earliest examble of corbelled arch or valted roof consists of 2 arches meeting together at centre. As far as Vihars of Nalanda are concerned, all designed on one common pattern.

There is a small opening in the upper wall of inner cell to reach the secret chamber.

Temples.—These are situated in a row, facing the monasteries. Temples Nos. 12, 13 and 14 are huge identical buildings. These indicate two different period of constructions. All temples were made of large size burnt bricks. Temple

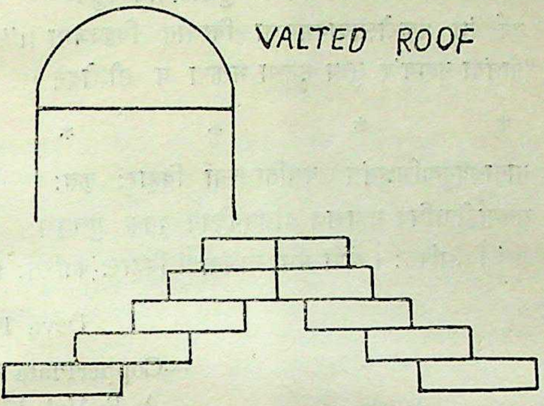
No. 12 is best preserved. Its outer plan is almost square, measuring 170 ft. × 165 ft. It has rectangular projections at each of the 4 corners, to accommodate 4 small shrines, with circumbulation path. In centre of terrace, there is a shrine chamber. Walls are consisting of small niches, decorated with stucco figures. Inside shrine chamber, there is a high pedestal (platform), over whtch, is a collossal image of Buddha. Around the shrine is a Pradakshina Patha and around shrine on north-west and southern side, is a compoud wall. Lastly, one more temple (temple no. 12), is situated towards the north-east of Monastery No. 7 After examining, we find that this is more magnificient building erected at Nalanda.

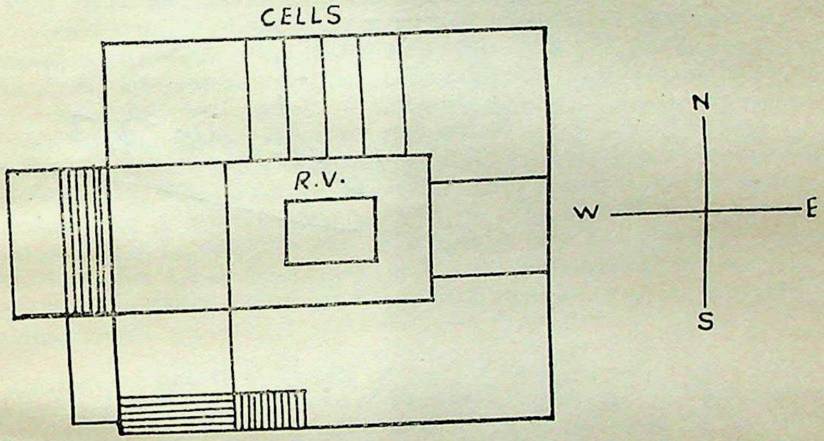
It is unfortunate that almost the whole buildings have been collapsed. Plinth was measured 118 × 102 ft. in square and it is presumed up to a height of 4 ft. Temple was fully decorated with mythical, divinities, male-female figurines and birds and animals. Yaksha, Shiva-Parvati, Gaja-Lakshmi, Surya, Karttikeya, Agni, Kuber, Brahma, Rama, Krishna, Kinnar, Mithuna, Makar were fully sculptured in the temple.

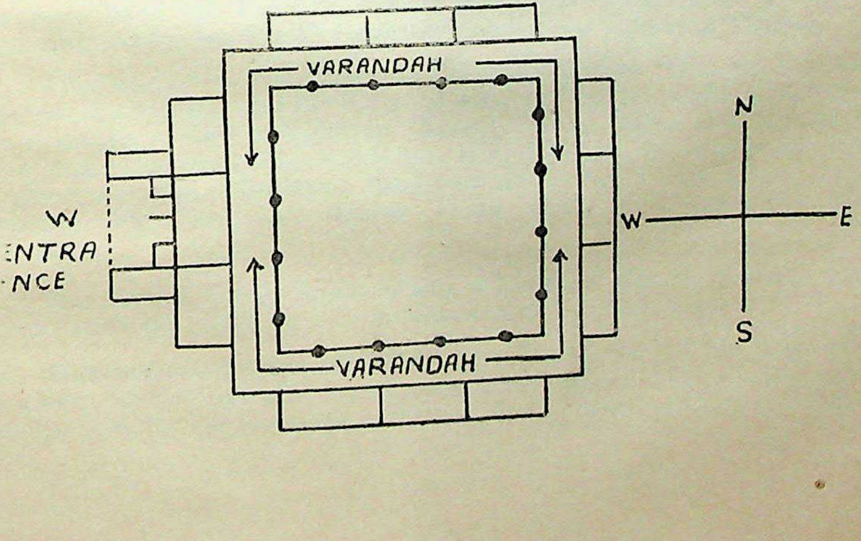
Main Stupa (Stupa No. 3) or Main Shrine.—This is the latest and more significant building, high structure standing in middle of a courtyard. It is surrounded by large number of votive Stupas. Excavation has revealed that originally this Stupa was very small and number of structures were raised in successive constructions. First three Stupas represent the earliest strata and were found burried deep under the Mound. The early three Stupas were 12 ft. square in area. Archaeologists did not think it proper to keep these 3 stupas open as it was not safe, as structures constructed over them, were in a scattered condition. Therefore, it is impossible to protect these three Stupas, as they were again covered up. Later structures indicate that 4th, 5th, 6th and 7th Stupas were comparatively large than earlier three Stupas. Stair cases provided in north indicate that these were of different stratas. Excavations disclosed that all the Stupas were square in plan and 5th being most interesting and best preserved. In 5th incasing we find the building had been provided four corner towers and we find that three of them have been exposed as visible. This fifth incasing was decorated profusely. Main decoration consists of row of niches, in which there are beautiful stucco figure of Buddha and Boddhisattava. This fifth incasing have been assigned to 6th century A. D. Huge debris accumulation on which 5th Stupa was built indicates that first or original Stupa must have been constructed about two century earlier. Since the original Stupa was square in plan, therefore all the later additions followed the same patron. To give suitable support to new increasing square frame work of walls, was built around the old structure.

The entire construction was filled up so lavishly, indicates that the whole thing may be solid. We find that generally height of each successive incasing was enlarged. As the Stupa was increased in each addition, so level of courtyard gradually rose, as a large number votive Stupas, have been found buried under the walls of different structures, containing quite large and most beautiful image of Avalokiteshwar was discovered on a square shrine in a corner. In south-east corner was a small shrine, containing a beautiful stone image identified to that of "Nagarjuna". Nalanda is famous for beautiful stone images, but these two above images were considered to be the best images at Nalanda so far.

Thus we reach in such a conclusion that in his childhood Nalanda was probably a monastic centre, later on became a residential university by the close of the Gupta period, was at its zenith in Harsha's time and over-flourished in the time of Maukhari, Paul Kings.


VALTED ROOF


CELLS
R.V.
N
W
E
S


VARANDAH
VARANDAH
W
ENTRA
NCE
N
W
E
S

"यस्यामम्बुधरावलेहि शिखर श्रेणी विहारावली ।
मालेबोर्ध्व विराजिनी विरचिना धात्रा मनोज्ञा भुवः ।।"
"नालंदा हसतीव सर्व नगरीः शुभ्राभ्रगौर स्फुट—
च्चर्यत्यांशु प्रकरोस्सदागमकला विख्यात विद्वज्जमा ।।"
"नालंदा गुणवृंद लुब्ध मनसा भक्त्या च सौद्धोदने ।

* * * *

नानासद्गुणभिक्षुसंघ वसतिस्तस्या विहारः कृतः ।
सुवर्णद्वीपाधिप महाराज बालपुत्रदेवेन दूतक मुखेन ।
वयं विज्ञापितः । यथा ममा नालंदायां विहारः कारितः ।।"

Deva Pala
—CopperPlate Inscription,
A. E. Vol. 17, p. 322.

Acc No 7613

CHAPTER XII

Taxila

The remains of Taxila are situated immediately to the east and north-east of Sarai-Kala, a junction on the railway, twenty miles north-west of Rawalpindi. Arrian speaks of it as being a great and flourishing city in the time of Alexander the Great, the greatest, indeed, of all the cities which lay between the Indus and the Hydaspes (Jihlam). Strabo tells us that the country round about was thickly populated and extremely fertile, as the mountains here begin to subside into the plains, and Plutarch remarks on the richness of the soil. Hsiian Tsang also writes in a similar strain of the lands fertility, of its rich harvests, of its flowing streams and of its luxuriant vegetation.

The name of the city was Takkasila or Takhasila (in Sanskrit Takhshasila), which in Greek and Roman writers was transcribed as Taxila. Taxila was a university town, famous for the art and sciences of the day, as is evident from numerous passages in the Buddhist Jatakas. In the Mahabharata it is mentioned in connection with the great snake sacrifice of King Janamejaya, by whom it has been conquered. The inscriptions of Darius at Persepolis and on his tomb at Naksh-i-Rustam make mention of a new Indian satrapy, which was regarded as the richest and most populous in the Empire and which, being distinct from Aria, Arachosia and Gandaria, may be assumed to have composed, Sind and a considerable part of the Punjab east of the Indus. An interesting relic of Persian influence at Taxila is an inscription in Aramaic characters of the 4th or 5th Century B. C., the only Aramaic record that has yet been found in India. Some of the Jatakas refer to Taxila as a capital city of Gandhara itself.

The general history of Taxila is well known to all. The history of Taxila in brief is that at the time of Persian King Darius Hystaspes (Daraynvush Vishtaspa) Taxila and the north-west of India annexed to the Persian Empire. Later on Alaxander the Great receives submission of Ambhi, king of Taxila and afterwards defeats Porus at the Hydaspes (Vitasta-Jihlam). We learn from the Buddhist Jatakas that Taxila was under possession of Bindusara and his son Ashoka (probably Ashoka was viceroy at Taxila).

After that Besnagar inscription of Heliodorus gives us a solid information that Antialcidas, was the King of Taxila in 140 cir. and Heliodorus sent as ambassador to King of Vidisa in Central India. After that Taxila had come under the suzerainty of scythian King Mauses. Simultaneously it had become the empire of Pahlayas, Kushanas and other rulers of the various dynasties. Fa Hien and Hsiian Tsang both have mentioned about this city.

Bhir Mound, Sirkap, Babar Khana or Kachcha Kot Sirsukh and monuments outside the cities, were the various sites of the Taxila country.

Dharmarajika Stupa.—The Dharmarajika Stupa or Chir Tope stands on a lofty plateau high above the Tamra nala. Before the establishments of the Buddhist, the site looks like a village. In the earlier stratum of habitation belongs a collection of 38 coins of the Greek King Zoilus, which were unearthed below the foundation of the building H. The Great Stupa, which stands in the centre of the Plateau is much ruined, so much so that fifty years ago Sir Alexander Cunningham affirmed that only the core of the structure survived. But now further discoveries have brought us in new light of other interesting structures, including Stupas, Chapels and monastic quarters of atleast four centuries.

The Main Structure.—It is circular in Plan with a raised terrace around its base, which was ascended by four flights of steps, one at each of the cardinal points. The core of the Stupa is strengthened by walls of 3 and 5 feet in thickness, radiating from the centre. The outer facing is of ponderous limestone blocks with chiselled Kanjur stone, let in between them for the mouldings and plasters.

Marshall describes "the ornamental stone carving on the face of the Stupa above the……is best preserved on the eastern side. Its most distinguishing features are the boldness of its mouldings and the design of its niches, which are framed alternatively by trefoil arches and doorways with sloping jambs, and divided one from the other by corinthian pilasters." Similar decoration is also found on smaller Stupas on this site, belonging to the 3rd, 4th and 5th centuries A. D. We can say in the words of Marshall that the original Stupa was built in the time of the Scytho-Parthian rulers, but repaired and enlarged in the Kushan epoch and partly refaced again about the 4th century A D. to which period the decoration of the terrace belongs.

The Pradakshina Path is fully decorated with a geometrical designs (especially north-west quadrant) and floor of the procession path is composed of lime mixed with river sand. We find above this floor was an accumulation of debris about three inches thick and over this a Chunam floor. The procession path was filled with glass tiles.

To the left of the steps on the eastern side of the Stupa is the lower part of a pillar, which probably once supported a lion capital, like the pillars in Sirkap.

There have been found in the procession passage some Gandhara sculptures and coins (nearly 355 in number). These coins comprise specimens of Azes II, Soter Megas, Huvishka, Vasudeva and issues of Indo-Sasanian or Kushāno-Sasanian type. The Gandhar sculptures consists of Bodhisattva (Sakya-muni) figure in a abhaya mudra.

We find other smaller Stupas, temples and Chaitya halls in the Dharmarajika Stupa. They are numbered by Marshall as given below : small circular stupas around the main structure, circle of small chapels, consecutive types of masonary, minor antiquities from Chapels round Main Stupa, Stupa J1, J2, N9—13, Chapels N17 and N18, Stupa N7, Buildings P1 and P2. Tank, Stupas K2 and P6, Building H1, Two pits M4, Chapels G1—8, inscription of the year 136, Chapel R1, Building L. Apsidal Temple 13 and Chapels E and F1.

These all Stupas have almost similar material of construction, though they are small in size. In B6 the relic chamber, roughly constructed of small stones and covered by a large slab of limestone, contained a casket of steatite and a miniature stupa of fine grey limestone. And in this miniature receptacle were some calcined bones and ashes and a few gold, agates, pearl and bone beads. The grey limestone stupa was packed together a large assortment of interesting beads and gems.

In the relic chamber of another Stupa 58 were four small earthenware lamps one in each corner of the Chamber—four coins of the scythian Kings, Mauses and Azes I, and a vase of steatite.

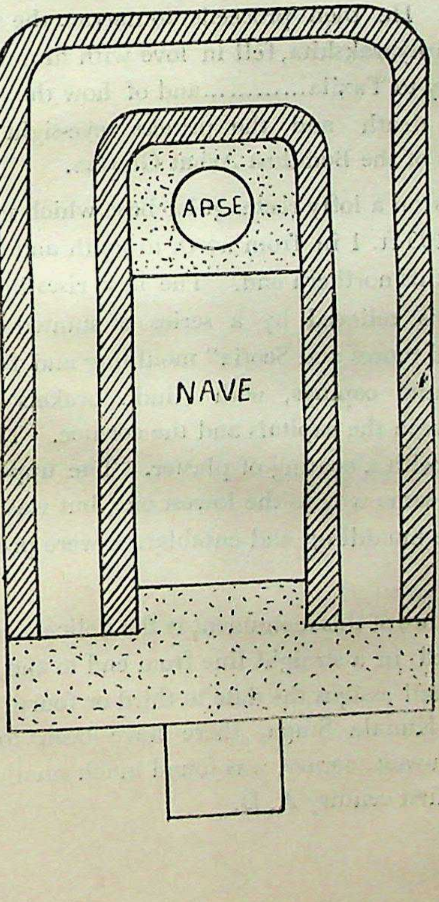
The terracotta head, that had been found in Dharmarajikastupa, Marshall says, "that of the modelling of the features and treatment of the hair is singularly reminiscent of Hellenistic work."

In these Stupas we find various figures of Bodhisattva and Buddha and his symbols that throws interesting light on the spread of Buddhism in the country. And the buildings of Taxila were constructed in different periods.

Apsidial temple or Chaitya hall was constructed during the Kushan period. In plan, the temple is generally similar to the 'Chaitya halls' excavated in the hill sides at Karli Ajanta, Ellora and other places in Western and Central India, but in this case the interior of the apse is octagonal instead of round. Inside the apse are the remains of the octagonal stupa of Kanjur stone, 2 ft. 6 in., below the base of which is a floor which must have been laid before the apsidal temple was built, Marshall says :

> "the temple is of special interest as being one of the very few structural buildings of the kind known to exist in India. Since its excavation however, another and far more imposing example has been found in the city of Sirkap".

Plan of Apsidial temple Dat Sirkap



The building L was a double-chambered chapel standing on a high plinth, access to which was provided by a flight of steps on the northern side. Walls constructed of large draper masonary of Kuhasn period, but round about the building were found number of Gandhara stone sculptures, which had served to decorate the super-structure, probably contemporary of Kushan period.

In relief, 19, depicting probably, the presentation of offerings to the Buddha after his enlightment and damaged relief, 19 in depicting Buddhas' first sermon in the Deer Park near Varanasi. In both cases Buddha is seated in centre with a cross legged on cushioned throne with righ hand raised in the attitude of protection (abhaya-mudra) and holding thunderbolt in his right (in the case of earlier).

Stupa of Kunala.—The Stupa is said to have been built by Asoka to commemorate the spot where his son Kunal had his eyes put out. Hsiian Tsang describes this Stupa as being about 100 ft. high, and situated to the south-east of the city of Taxila on the north side of the south hill. The blind, he says came here to pray, and many had their prayers answered by the restoration of their sight. He then proceeds to narrate the story of Kunala : of how his step-mother Tishyarakshita, fell in love with him and induced Ashoka to send him as Viceroy to Taxila............and of how the cruel and vindictive queen was put to death and the princes 'eye-sight restored at Bodh Gaya through the help of the Buddhist Arhat Ghosha.

This Stupa rests on a lofty rectangular base which measures 63 ft. 9 in. from east to west by 105 ft. 1 in. from north to south and was provided with a stopped approach at its northern end. The base rises in three terraces, the lower most of which is relieved by a series of stunted corinthian pilasters resting on an elaborated "tores and Scotia" moulding and formerly surmounted by a dentil cornice and copings, with Hindu brakets of the "notched" variety intervening between the capitals and the cornice. The middle terrace is plain, bnt covered with a coating of plaster. The uppermost terrace was decorated in much the same way as the lowest one, but was nearly three times as high, and the base mouldings and entablature were proportionately more massive and elaborate.

A remarkable feature of this monument is the delicate concave curavature of the Stupa, measured in a straight line from end to end, is 74 ft. 10 in. in long. Sir John Marshall assigns the date to third or fourth century A. D. To the west side of the Kunala Stupa, there have been found a monastery and towards the north-west corner, was found much smaller stupa, to which Marshall assigns to the first century A. D.

Note—City wall, palace, plan of houses, shrine in Block G, shrine of the double headed Eagle in Block F, Jewellery from house E, Chamber C, Stupa court A and city gate, are the most remarkable and characteristic features of the mounment of Sirkap, sites at Taxila.

Janotial temple, Sirsuka fortifications, Tofkian, Lalchak and Badalpur monuments, and Mohra Moradu. Jaulian monuments add a new chapter in the History of Taxila as well as the Buddhism influence of the sites.

"सं १३६ अयस अषडस मसस दिवसे १५ इश दिवसे प्रदिस्तवित भगवतो धतुओ उरसकेण इतंन्द्रिअ पुत्रण बहलिएण णोअचए णगरे वस्तवेण । तेण इमे प्रदिस्तवित भगवतो धतुओ धमरइए (धर्मराजिका) तक्षशिलए तणुवए बोसिसत्व गहमि मूहरजस रजतिरजस देवपुत्रण खुषणस अरोग दक्षिण-ए.........' अयदे सम परिचगो ।"

—(Taxila Scroll Ins. of Kushan King 136).

CHAPTER XIII

Sarnath

Sarnath is situated towards four miles north of Varanasi. In Buddhist text we find that this site has been referred to as "Rishipatlan" or "Mrigdava". From Buddhists account we find that in very ancient times here was the hunting ground of the King of Varanasi and that is why it is known as Mrigdava or Mrigdaya, a deer park. About the Rishipattan, we cannot say very correctly, but so far as its same is concerned that it was an "Assembly of Rishis", who say have been living here, occasionaly to spend some time in connection with their Philosophical discussions. Mahavastu gives some explanation that this is called Rishipattan because, at this place the bodies of 500 Rishis fell down after attainment of Nirvana.

Prof. Chatterji has suggested that when the gangs of Rishis, descended from the Himalayan Mountain, to spend their rainy season, at the place (Rishipattan), it was named as Rishipattan. Cunningham had made sugges-that the name Sarnath has been derived from Sarang-Nath lord of the deer—the Buddha), because in one of his previous incarnations, he was born as deer and king of herd of Deer, lived at this site. But here it is, Sarang-e Nath, is also the name of Lord Siva and the deity here is known by the sama name (probably Ling of Siva named Saranga Nath). But we are not quite sure whether, it is attribution to Buddha or it had a some connection with Shiva. We learn from the Buddhist a texts that Rishipattan came into prominence when Buddha had delivered his first Sermon at that place. During the course of excavation, this site has been referred to as "धर्म चक्र प्रवर्तन विहार" or "सधर्म चक्र प्रवर्तन विहार" (monastery of the turning of the wheel of the good lord). This event took place duing 35th year of his life, that is about 528 B. C.

Sarnath is also famous for there Buddha laid foundation of a Sangha. We get some evidence that Yasa son of rich person of Varanasi, had renounced about 54 friends to become as his disciples. With these persons Buddha founded the Sangha and sent all of them in different directions to preach his Dharma. After the death of Buddha it became a place of pilgrimage for by Buddha himself. Buddha had himself declared to his laymen to pay visits to 4 places :—

(1) Lumbini Vana (Birth place of Buddha).

(2) Gaya (Enlightment Place).

(3) Rishipattan (Upadesh and Sangha Nirman-Sthan).

(4) Kushinagar (Mahapari Nirvana Place).

This was the place where Mrig (Buddha) had preached his first sermon (धर्मचक्र प्रवर्तन सूत्र) and we must assume with certainly that some pious or shrinable Monument must have been erected at the spot where Buddha delivered his first Sermon.

Sarnath had reached its perfection of Art, Painting and Sculptures in the Mauryan Age. Up to the end of the 11th century A. D., this shows the importance and sanctity of the place and various monuments had been constructed during the reign of Kushana, Gupta, Harsha, Gahrwal and Paul rulers of Bengal. About 12th century A. D. Sarnath received its death-blow with invasion of Bakhtiar Khilzi, who completely destroyed the site, by breaking images killing monks and burning important Monasteries. Losses sustained to Sarnath Buddhist Culture.

Monuments and other Findings

1. (A) Ashokan Pillar.
   (B) Monolithic Railing.
2. Main Shrine.
3. (A) Chaukhandi Stupa.
   (B) Dharma Rajika Stupa.
4. Dhameka Stupa.
5. Other Stupas (smaller) that was built by the Maurya Emperor Ashoka himself.
6. Dharma Chakra Jina Vihar or Kumardevi Monastery.
7. Several other Viharas (Important 2, 3, 4).
8. Apsidal Temple.
9. Images of different kinds.
10. Vedica's.
11. Inscriptions.
12. Pots.
13. Toys.
14. Seals.

Ashokan Pillar.—Earliest monument of Sarnath belongs to Mauryan Period. Mauryan pillar of Ashoka, which is situated to the west of "Main Shrine (centre of Sarnath) is not different from other pillars of Ashoka at so many different places. It is monolithic (consisting of single standing stone) pillar like other Ashokan pillars. It bears the characteristic Mauryan polished. At point the shaft of pillar is about 17 ft. high, but broken fragments of pillar is found lying around the pillar, indicates that length of the pillar must have been much more than the present height. Approximately, the length of the pillar at capital is about 20 ft.

But Hsia Tsang has given us the length of the pillar as about 70 ft. high. This is cylindrical in shape. The bottom of the pillar is slightly broader than at the top. Bottom diametre of the pillar is about 2 ft. 4 inches and at the top 1 ft. 10 inches. Stands on large slab of stone 8 ft. by 6 ft. × 18in., like all other Mauryan pilllars and sculptures, this has been cut out of Chunar sand stone of light green colour. The shaft has at top 7 ft. high capital. And the capital was crowned by a wheel "धर्म चक्र". This wheel is 2 ft. 9 inches in diametre. On this capital 4 lions and at the top of the lions, there was a Dharma Chakra. Similar capital we find at Sanchi, but the above one is one of the best art of Mauryan polished, is fond nowhere till now. In brief, it is best specimen of of Mauryan workmanship. Animal figures are beautifully and realistically sculptured. Inscription on shaft is on the western side, wherein Ashoka has issued warning to Monks against creating a scism.

In the words of Sir John Marshall, we can quote, that "the upper portion of the pillar is the best developed artistic workmanship of the 3rd century B.C." Vincent Smith has rightly observed that the capital of the Pillar and animal figures, which are depicted on the top, shows best artistic skill and workmanship of Mauryan artists, that hardly to be found anywhere else". In the opinion of Rakhal Das Banerji" it is the example of the Magadhan Art". Shri Ram Prasad Chanda has stated that "Ashoka has produced such a stone sculpture, after copying from the Persian Stone Buildings and had taken aid from the foreign artists."

"**Monolithic Railing**".—This railing was discovered below the floor of Southern Chaitya of main shrine, is square in shape, carved out from one stone piece, was found enclosed by the Indian bricks. This railing exhibits the characteristics of workmanship and skill of Mauryan artists. It also bears the characteristic of Mauryan polished. Railing in 8 ft. 4 inches on each side and 4 ft. 9 in. in height.

Chaukhandi Stupa.— Before reaching the actual side of Sarnath, we find on western side a large mound, mostly made of bricks, was surmounted at the top by octagonal brick tower, but has no connection with Stupa itself. The total height of the brick tower 84 ft. from the level of the ground. It belongs to a much later period than stupa itself. We find on the northern door of the tower, is a Persian inscription. We learn that this was constructed by Gobardhan (son of Todarmal) in 1588, when he was Governor in this region during the reign of Akbar. This records that it has been constructed, under order of Akbar to commemorate the visit of Humayun, who came here for on day only. Humayun, being defeated by Sher Shah, took shelter here and escaped later on noticed by soliders of Sher Shah.

The lower portion of the mound represents the basement of larger Stupa. Archaeologists have concluded that this is only the plinth, that had been excavated by the order. Main portion of stupa, known as drum is completely ruined. The ruined basement of stupa consists three traces, one above another. Each traces are of about 12 ft. high and square in shape. Just above these traces, a portion of plinth of stupa was also seen. This plinth of stupa was like a star shaped. It was also revealed in excavation that upper portion of stupa was made of solid brick works, but the lower portion comprised of now hallow cells or arches. Other walls of the traces are fully decorated with niches and staircases which led up to Stupa. Most probably the upper traces of stupa belongs to late Kushan or early Gupta period. Later, Cunniugham excavated at the spot and shaked through from top of the mound up to the floor of the tower, but he was also not successful in finding any relics and he concluded that it must be a memorial stupa and represents the site where Buddha met the 5th Bhikshusangh and where he delivered his First Sermon. In this conclusion, we alsh find from the writing of Yuan Chwang that stupa was made on the spot where Buddha delivered his First Sermon at Sarnath.

Note.—"They are chiselled with that extra-ordinary precision, and accuracy which characterise the workmanship of the Mauryan Age and have never been surpassed in Athens or elsewhere."—*Smith.*

This stupa was 300 ft. in height, but from the other resources, we find that the stupa was about 200 ft. in height. Thus the height of the stupa clearly indicates that originally it was a large stupa, built of bricks and dedicated to the Buddha.

Dharma Rajika Stupa.—Originally it was a large brick built stupa but unfortunately, it has been demolished by Diwan Babu Jagat Singh (King of Varanasi) in 1794. When he demolished, inside the stupa at the depth of about 27 ft., found a large stone box and a great Marble Casket containing Buddha's relics. Stone box is still preserved in Indian Museum, Calcutta. G. Singh also discovered an image of Buddha. Yuan Chwang has also referred one stupa of Ashoka, which he saw at Sarnath. Originally this stupa was constructed during the Mauryan period and later on, it was also enlarged a number of time during different periods. It was enlarged six times. In the sixth century A. D., had been constructed a 16 ft. width circumbulation path around the stupa.

The original structure was constructed of large bricks of Mauryan Age (19½ in. × 14½ in. × 2½ in.). It must have been hemispherical, originally this stupa was decorated with ' Chhattra" at top and some railing around it. But Chhattra is not found during the course of excavation. A piece of stone has been found, which is probably of Chunar stone, appears to be the upper portion of Chhattra. The construction of the stupa, follows different periods, as has given below :—

(1) Originally Stupa was constructed by Ashoka himself.

(2) IInd enlargment during the Kushan period.

(3) IIIrd enlargement belongs to 2nd or 3rd century A. D.

(4) & (5)—Enlargement took place between 9th and 11th century A. D.

(6) Enlargement took place in 11th century A. D.

Two important images were found, one of "वोधिसत्व" and others are "धर्मचक्र प्रवर्तन मुद्रा" of Buddha.

Dhamekh Stupa.—It is a solid cylindrical tower of 143 ft. high including the foundation. It is 93 ft. in diametre at the bottom and 128 ft. high. The total height of stupa, with taking the height of earlier stupa comes to 143 ft. In the lower portion of the stupa there is a circular stone drum, rises up 34 ft. 9 in. height (36 ft. × 9 in. by *V. S. Agarwala*), ground, we may estimate that this was one of them.

The name of Dhamekha also has become a matter of controversy between the scholars. D. R. Sahani has opined that Dhamekh is derived from Sanskrit Dhamekh (pondering of Law). Cunningham has suggested that it is a corrupt form of "धर्मोपदेशक". In the script of about 12th century A. D., (found on the clay sealing,) reads as Dhamakajayatu.

Dharma Chakra Jina Vihara or Kumar Devi

Monastery or Monastery No. 1.—This imposing monument was the gift of Kumar Devi, the Buddhist queen of Govind Chandra, the King of Kanauj (1114—1154). They are exposed so far, measures 760 ft. from east to west and is occupied by a central block buildings. Archeological excavations revealed that she had made donations at Sarasvati and Sarnath. Her name has been found on a inscription discovered in the course of excavation of this building. The whole of the area has not been excavated but whatever has been excavated, this shows that this monastery extended from east to west. The portion of the building so far exposed is about 760 ft. in length. Towards southern side, there is a main block.

This circular stone drum is without a regular rectangular besement and bonded together by 'Iron clamps', so as to keep the stone intact in their position. This drum, which is a slope cylindrical structure raises the cylinderical mass of brick works. On the other side of this structure, we find, has 8 projecting faces at end of the lower portion. In the middle, there is a large 8 in. niche, which is full decorated with the Buddhist sculptures. In the lower portion of the drum just below the niches, adorned with the beautiful broad belt, which is decorated with geometrical pattern, in the middle and floral pattern above and below it. On the evidence of Art, it may be assigned to Gupta Period. Bricks also corroborated the same fact. Dhamekh Stupa is famous on account of delicate ornamental work. It is considered to be a magnificant example of large-scale surface decoration.

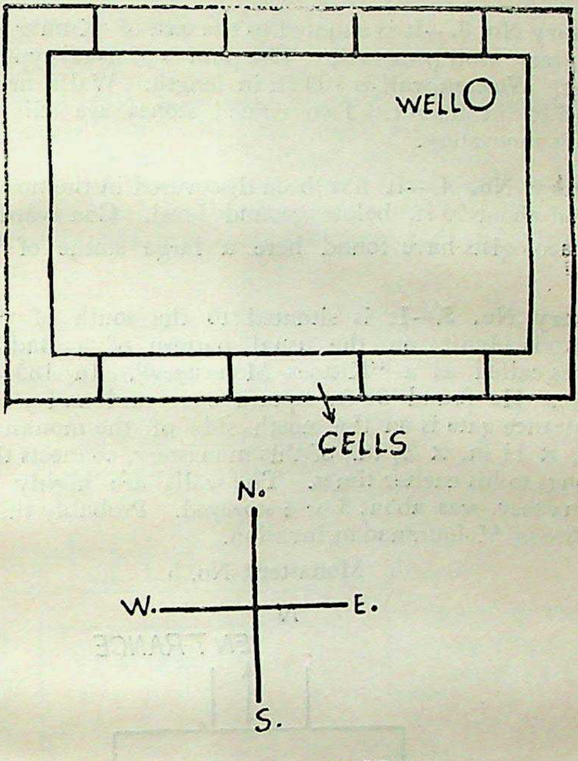
Sir Alexander Cunningham was the first to have made vertical boring from the top. In the depth of 3 ft. discovered a slab with Buddha sculptures —(probably of 6th 7th century A. D.), and in the depth of 110 ft. (from the top) he discovered some brick works (probably of 2nd and 3rd century B. C.). Scholars have suggested that this remains (bricks) which has been excavated by Chunningham, was an old stupa and the size of the bricks belongs to the Mauryan Age. Yuan Chwang has recorded that there were two stupas at Sarnath. On the above and in front of it, (towards east) thrre are two open courtyards. In the extreme west lies a small shrine "Chamber" and for reaching the shrine, we have to pass through a "underground passage". Originally this large building including two courtyards but they were enclosed by a very strong brick-wall. This wall was more than 4 ft. thick and in a good stage of preservation. This whole area was occupied by 3 monasteries (Nos. II, III and IV).

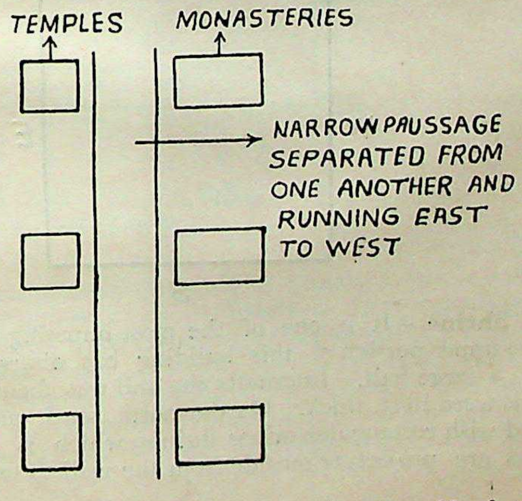
Curious Plan of Central Block—Central block has got it curious plan, not seen in other monasteries either at Sarnath or at any other Buddhist sites. This man block consists of square open courtyard and this courtyard is open on western side and enclosed on other three sides, whereas usually such monasteries are surrounded with running varandah and rooms from all the 4 sides. In all Viharas, the floor of courtyard is lower or sometimes 6″/8″ higher only. But in this courtyard floor of varandah and room is 6 ft. higher. In other words. the whole building has got 6 ft. high plinth. On 3 sides (East-North-South) is surrounded by rooms and varandah.

And we find that inner and outer side of plinth are decorated bricks (with chisel work). Even today in south-east corner of courtyard some of bricks decoration is in fairly good stage of preservation. At two corners, we find two small kills. Roofs of varandah are supported on pillars. Varandah is 7 ft. wide and has a flat roof, consisted of stone slabs, and we find many of them are still preserved in Museum and these slabs of stone are decorated with lotus and metalics.

On the eastern side of the courtyard there is a flight of steps, to reach the plinth of terrace. Near the main entrance are built the guards' terrace. In north-east corner of courtyard there is a small well with a diametre of 5 ft. In front of main block, there are two courtyards—(1) 114 ft. from east to west and (2) 219 ft. from east to west. Shrine chambers are decorated with the images of the devatas. Both the courtyards were provided with larger gates and the distance between the two gates is 290 ft. Second gate on the other side is much larger than the first one. To the west of the main block, a small shrine chamber has been discovered. This is approached by subterranean passage and is about 160 ft. in length. There is a small chamber (12 ft. 7 in × 6 ft. 10 in) of 8 ft. square.

Dharma-Chakra-Jina-Vihar


WELL
CELLS
N.
W.
E.
S.


TEMPLES
MONASTERIES
NARROW PAUSSAGE SEPARATED FROM ONE ANOTHER AND RUNNING EAST TO WEST

Two rows, each facing east to west and running from North to South

Niches are fully deoorated and only two female images have been found. There is also found an inscription, probably belonging to donor Kumar Devi herself, where 'धर्मचक्र जिन विहार' was inscribed. This is one of the best Viharas of the Sarnath site.

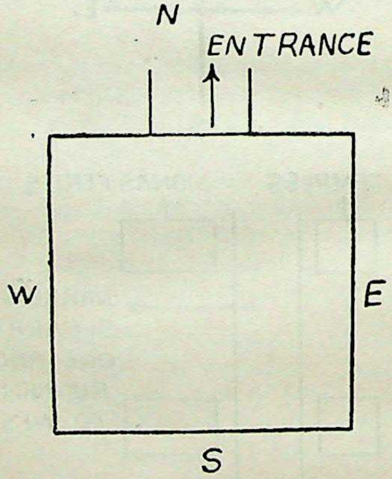
Monastery No. 2 (West of "Deer Park").—This is assigned to late Kushan or early Gupta period. Badly dilapidated walls are not more than 3 ft. × 4 ft. × 9 ft. square. Varandaha was supported on pillars. Externally the building is 165 ft. on each side.

Monastery No. 3.—It is situated to the east of Kumar Devi Monatery. This is also very well preserved. The plan is of usual type. Cells are 6 ft. 6 in. in height. Western wall is 109 ft. in length. Walls are 10 ft. or 5 ft. 6 inches or 6 ft. in height. Two ruined stones are still preserved in the Museum of this monastery.

Monastery No. 4.—It has been discovered in the north region of Deer Park and found about 50 ft. below ground level. Courtyard is paved with bricks. Archaeologists have found here a large statue of 'शिव' belongs to 1000 B. C.

Monastery No. 5.—It is situated to the south of "Dharma Rajika Stupa". This is built on the usual pattern of a Buddhist monastery. Formerly it was called as a "Kittoes Monastery". In 1851-52, Kittoe has excavated here. He found 50 ft. square courtyard and a well in the centre of it. The entrance gate is on the north side of the monastery. The large bricks (17½ in. × 11 in. × 2½ in.) of this monastery, connects this with Kushan period or belongs to his earlier times. The walls are highly thick, indicates that this monastery was about 3 or 4 storeyed. Probably this monastery was destroyed by fire of Mohammadan invasion.

Monastery No. 5



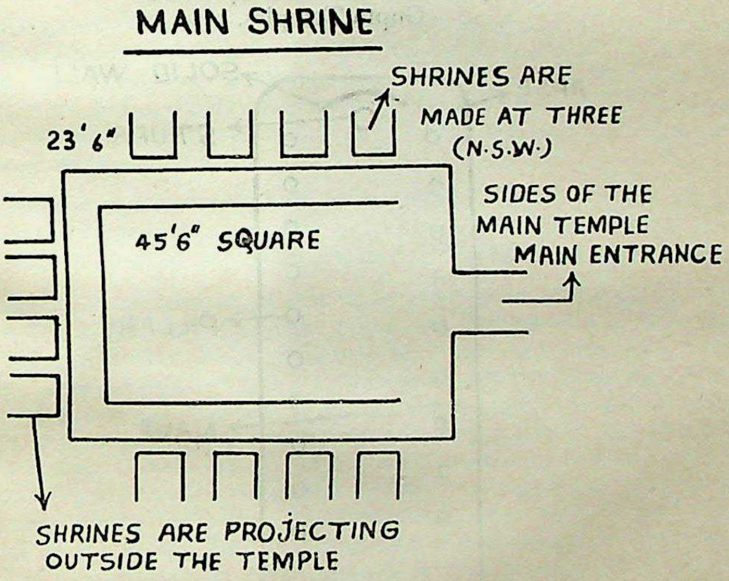
Main Shrine.—It is one of the most imposing monuments at the site. Whole of the upper portion of this building has disappeared. Originally it consisted of a large hall. Internally the hall was about 45 ft. 6 inches square and the walls were 10 ft. thick. On the north, south and western side, they are decorated wish rectangular minor shrines, which is a later addition and these shrines are projecting outside from the wall to temple. In front of the monastery, there was an imposing portico. Walls are 18 ft. high. Internally this large hall is decorated with niches, mouldings, carnishes, and other motifs (designs). On the stylistic evidence we can assign to this building with Gupta period. It may have been in a shape of High Shikhara, as we find that Hindu temples had developed Shikhara in later Gupta period. The size of the shrine chamber was about 23 ft. 6 in. on all sides.

Entrance doors.—They belong to the different periods.

(1) Earlier doors are decorated with several designs, this appears to belong to 7th century A. D.
(2) Outer door *james* are perfcotly plain.

Eastern side we find large open courtyard. This seems to have added later on. It measures about 27 ft. in length and 112 ft. in breadth. The courtyard's floor is concrete and enclosed by a hall. Unlike, Hindu's practice, in this courtyard, have been exposed, a large number of votive stupas, sculptures and small shrines, during the course of excavation in the whole courtyard. Courtyards and small shrines were fully decorated with various figures and designs.

Probably, Yuan hwang's "मूलगन्ध कुटी" which was constructed at the spot, where Buddha had delivered his First Sermon was the main shrine which I have already mentioned.

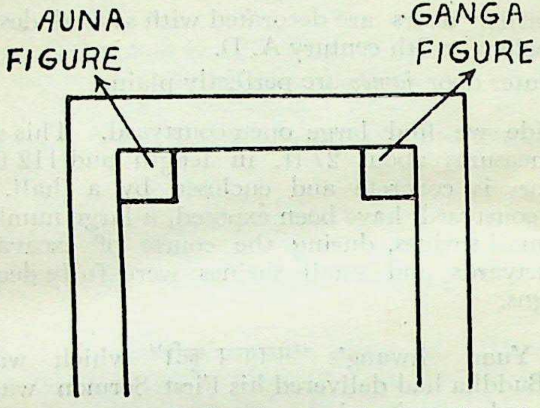


Apsidal Temple.—It is just to the west of main shrine or Ashokan pillar. It is about 82 ft. in length and 37 ft. in breadth. It is constructed of large bricks, that indicates must be of Mauryan or Shing period. It is semi-circular structure, like a Vidisha Bhoja, Kondane, Ellora, Ajanta and Karle. It is one of the best architectures of the Sanchi Sculptures. The windows of the outer walls are producing sufficient light to inner portions of the hall. Outer wall is only 2 ft. in height. Behind the pillar a solid wall is constructed

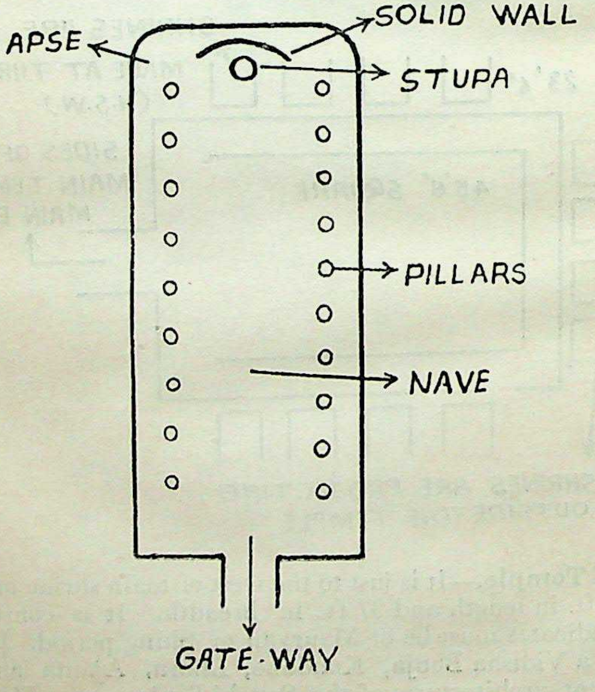
These pillars are 17 ft. in height and decorated with different designs. Such designs we find in the Chaitya Halls at Ellora, of 7th century A. D. The roofs are supported by wooden beams. The eastern door way is decorated with beautiful carved figures of the Ganges.

Buddha's figures and their suspicious symbols were fully carved out in the sculpture. Ganga and Yamuna is also represented with their Vahanas.

Door-James of the Apsidal Temple


AUNA FIGURE
GANGA FIGURE

Door james are fully decorated, carved and sculptured, like the Chaityas and Gupta Temples.


APSE
SOLID WALL
STUPA
PILLARS
NAVE
GATE-WAY

Apsidal Temple

CHAPTER XIV

Elephanta and Dhumor Lena Cave

About half way between Kotha and Ujjan, in Rajputana, there exists a series of caves at a place called Dhumnar which are of considerable extent, but the interest that might be felt in them is considerable diminished by their being cut in a coarse laterite conglomerate, so coarse that all the finer architectural details had to be worked out in plaster, and that having perished with time, only their plans and outlines can now be recognised. Among the sixty or seventy excavations here found one is a Chaitya of some extent, and presenting peculiarties of plan not found elsewhere.

It is practically a Chaitya cella situated in the midst of a Vihara. The cell in which the dagoba is situated is only 35 feet by 13 feet and 6 inches ; but to this must be added the porch or ante-chapel, extending 25 feet, further, making the whole 60 feet. On two sides, and on half the third, it is surrounded by an open verandah leading to the cells. The third side never was finished, but in two of the side cells are smaller dagobas the whole making a confused mass of chambers and Chaityas in which the all original parts are confounded, and all the primitive simplicity of design and arrangement is lost, to such an extent that, without previous knowledge, they would hardly be recognisable.

There are no exact dates for determining the age of this cave, but like all of the series it is late, probably between the years 500 and 600 A. D. or even later, and its great interest is that, on comparing it with the Chaitya and Vihara at Bhaja or Bedsa, we are unable to realise the progress and changes that took place in designing these monuments during the seven or eight centuries that elapsed between them.

The third type of excavated temple in which the shrine is not only isolated but contained within a group of halls arranged on a cruciform plan, is illustrated at Ellora by only one example, that of the Dhumar Lena.

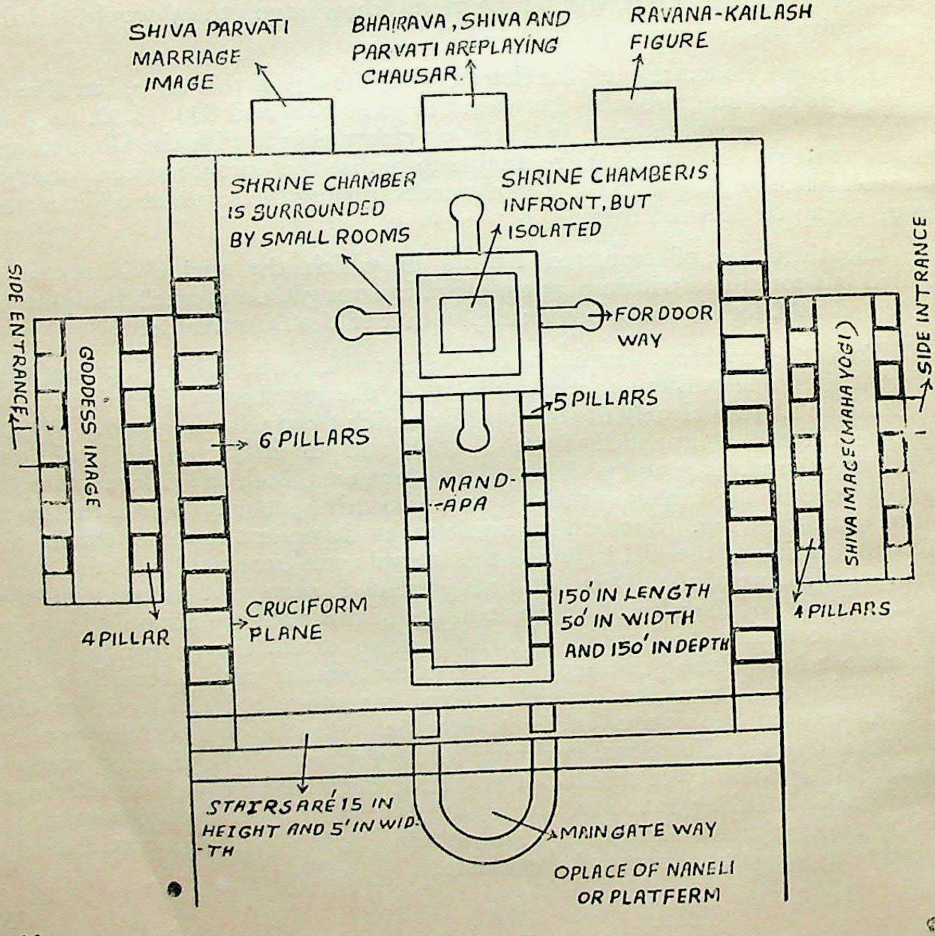
Two other rock cut temples of this class are known, although on entirely different sites, one at Elephanta and the other the Jogeshwara in Salsette, but the Dhumar Lena is clearly the original by which these were inspired. Where this type differs fundamentally from all other and departs from the rock cut tradition is the number and position of its entrances, both the Ellora example and that at Elephanta having three separate portals (gate-way) one at the front and one in each wing. Such an innovation was dependent to some extent on the configuration of the hill in which the temple was excavated, and the manner in which some of the difficulties thus presented were met is seen in the varying forms of the plan. At the temples of this class are not only large in area but also scale of their parts, and although no doubt they were primarily devised to admit of the passage of important ceremonial processions, the result is an interior architectural scheme of a most impressive order. Much of the effect is due to the system of lighting, which admitted through the portals from three opposite directions, infiltrates into every part of the anterior, casting and unending intricacy of shadows thus increasing excavated hall copied from some form of building anterior arrangements consisting of one pillared aisle passing through a row of columns into another having a different axial direction seem to suggest a structural derivation.

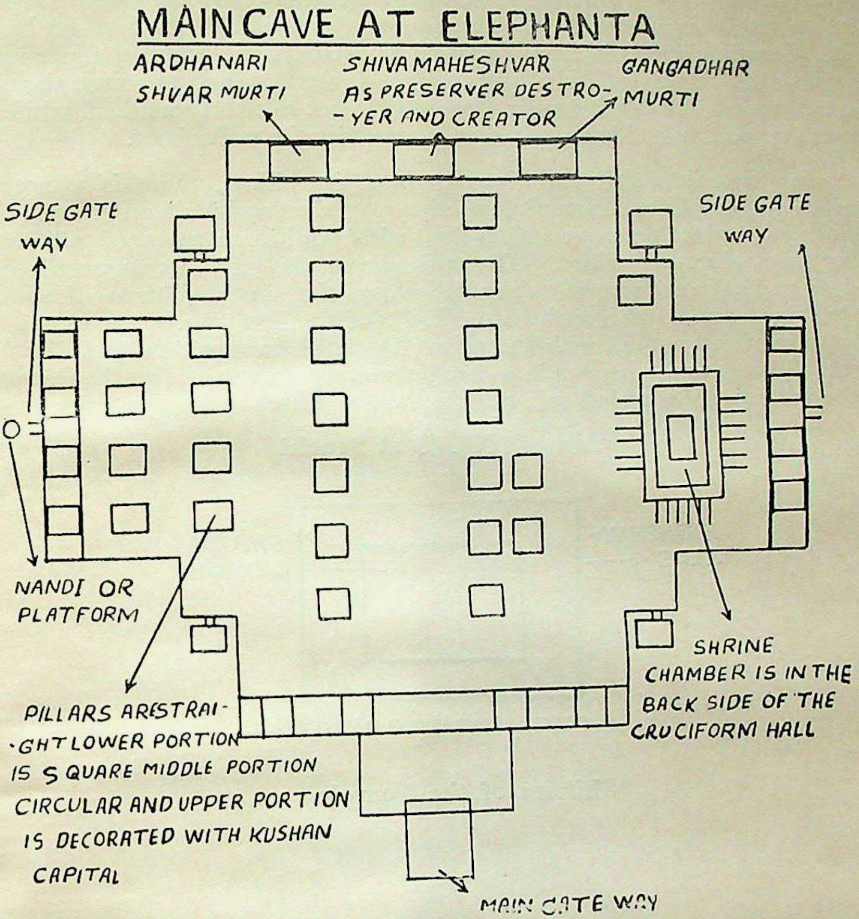
Architectural elements.—The Dhumor Lena is one of the largest and most imposing temples on the Ellora site, the conditions of its plan being made possibly by the shape of the hill in which it is cut. In the interior dispositions of its halls, the focal point, not only in its ritualistic but also in its architectural aspect, is a massive central shrine, surrounded by gigantic figures guarding the steps on each of its sides which gives access to the four doorways of the cella.

Leading up to this shrine and partly encircling it, is the main hall, a fine rectangular gallery, 50 feet long and 500 feet wide, divided into a nave and aisles by a colonnade of five pillars on each side, including the two forming the principal entrance.

Flanking the main hall and opening out of it through a row of four pillars on each side, are the transepts, columned courts communicating with the two lateral entrances, the entire width across the temple between the side portals measuring the same as its depth, 150 feet. This transverse system of halls is not dissimilar in principle to that of a Gothic cathedral, for there are the main or west entrance, the north and south doorways, with pillared aisles from all three converging on the "high place" confronting the sanctum in the last.

DHUMNAR LENA(CAVE NO29) AT ELLORA


SHIVA PARVATI MARRIAGE IMAGE
BHAIRAVA, SHIVA AND PARVATI AREPLAYING CHAUSAR.
RAVANA-KAILASH FIGURE
SHRINE CHAMBER IS SURROUNDED BY SMALL ROOMS
SHRINE CHAMBERIS INFRONT, BUT ISOLATED
FOR DOOR WAY
SIDE ENTRANCE
SIDE INTRANCE
GODDESS IMAGE
SHIVA IMAGE (MAHA YOGI)
5 PILLARS
6 PILLARS
MAND-APA
4 PILLAR
4 PILLARS
CRUCIFORM PLANE
150' IN LENGTH 50' IN WIDTH AND 150' IN DEPTH
STAIRS ARE 15 IN HEIGHT AND 5' IN WID-TH
MAIN GATE WAY
OPLACE OF NANELI OR PLATFERM

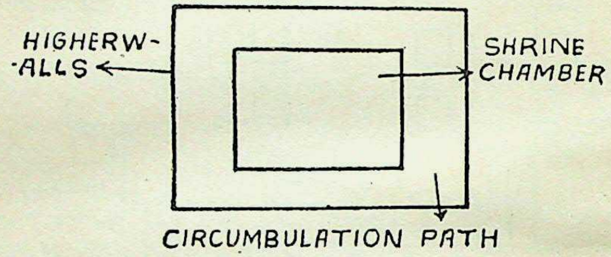

MAINCAVE AT ELEPHANTA
ARDHANARI SHVAR MURTI
SHIVAMAHESHVAR AS PRESERVER DESTRO-YER AND CREATOR
GANGADHAR MURTI
SIDE GATE WAY
SIDE GATE WAY
NANDI OR PLATFORM
SHRINE CHAMBER IS IN THE BACK SIDE OF THE CRUCIFORM HALL
PILLARS ARE STRAIGHT LOWER PORTION IS SQUARE MIDDLE PORTION CIRCULAR AND UPPER PORTION IS DECORATED WITH KUSHAN CAPITAL
MAIN GATE WAY

Exterior portion of the Cave.—The exterior of the Dhumor Lena cave can scarcely be called a facade, as it consists of the three detached entrances, but all of which are of conspicuous design. Each is a wide pillared opening approached by a flight of steps with a statue mounted on a pedestal on either side of a lion, sedent, the head turned inward and one paw raised. With its background of pillars receding into the diminishing light of the interior there is a simple dignity in this conception of an entrance which, in Indian architecture has few equals. All the pillars within the temple are of the "cushion" order, and are of stupendous proportions being fifteen feet high and five feet wide in height the effect as a whole recalls some of the similarly large-scale productions of the ancient Egyptians. Through the perspective of these ponderous piers (solid structure-pillars), *"the sculptured shapes of the gods move elusive yet persistent imaged in dimly seen titanic forms, looming out of the unknown depths of space and eternity"*.

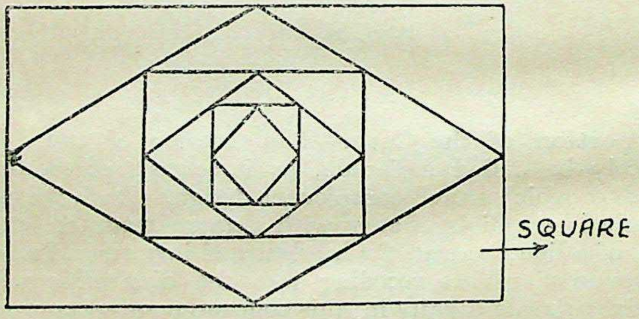
Comparison with Elephanta Cave.—As the two other temples of this class are situated elsewhere, a degression from the Ellora site becomes necessary at this stage in order to include them in their proper place. That on the island of Elephanta, near Bombay and dating from the middle of the eight century, resembles the Dhumar Lena in the general distribution of its parts, but to a rather smaller scale, as its measurements over all are 130 feet by 129 feet. Certain changes in the plan may be traced partially to the particular shape of the terrain in which the temple is situated, and although there are three entrances, the cruciform arrangement is not so clearly marked, while the shrine is placed in a side aisle instead of opposite the main front.

In proportions, style and dispositions of its pillars, there is a notable similarity to the Ellora example, as they are of the "cashion" order and aligned so as to produce the nave and aisles, with additional rows of pillars on either side to form the wings. The main shrine also, with its huge sculptured guardians, has been treated in the same way as that in the Dhumar Lena and the entrances appear to have been originally of the lion type. The remains of a frontage of this nature, with the sedent lions still in position guarding the flight of steps, may be seen in a supplementary prayer hall on the east wing of the main temple, a kind of chapter house, which alihough ruined, still

Temple No. 45 at Sanchi



Shikara of the Temple



This temple belongs to 10-11 C.A.D., Shikara has broken and prepared in Gupta style.

retains enough of the original work to show that it was a broad, simple and refined composition, thus providing an elegant and appropriate annexe. There are features in this side sanctuary such as the low level of the floor of the courtyard suggesting a kind of shallow reservoir, which may have an association with Naga (Snake) worship and water spirits. In several types of early temple, water seems to have played an important part in the ritual and so influenced not a little their architectural arrangements. Where however the Elephanta temple is superior to all other of its kind is in the character and quality of its sculptures, particularly those on the back or southern wall. Here are three large square recesses, divided off by pilasters each of which bears a gignatic figure of a dwarpala. The panel to the left or east contains a spirited representation of Arddhanari, a manifestation of Shiva typifying the male and female energies, while the corresponding panel on the right enshrines figures of Shiva and Parvati.

"*Both these groups are masterly examples of the plastic art, and pulsate with spiritual fervour, but the most striking of all, that in the central recess depecting the Trimurti or Hindu Triad is the creation of a genius. Few works of sculpture excel the magnificient treatment of this colossal triple but in which the whole essence of the creed is conscentrated in forms of marvellous refinement and subtility, curved and full and alive ; in the white heat of his passion the sculptor seems to have melted the very substance of the rock and infused into it something of his own soul.*"

At the last, the Dhumar Lena temple is more larger in scale than Ellora Temples. The artists had shown a great skill in decorating the temples and both have been cut out from the rock itself.

State Museum Library
7612
Lucknow

राज्य संग्रहालय पुस्तकालय
प्रो० बी०एन० पुरी
संग्रह
लखनऊ